

the magazine radio and tv advertisers use

SPONSOR

21 MARCH 1955

50¢ per copy • \$8 per year

Nearly half of Kansas City



s yours on WHB

9% (Hooper) to be exact. The other half is shared by ten other radio stations, in amounts descending from 17.1% to 1.7%. Note that WHB's share of audience is nearly 3 times that of the second station.

This did not happen by chance. It is the Mid-Continent formula at work. Listeners have been drawn to WHB by the music and news they like, purveyed by the kind of personalities they like and respond to.

Advertisers, too, are responding. In February, WHB served 162 separate advertisers—double the number on hand when Mid-Continent took over just 9 months ago. Half a loaf is better than 17.1%. Talk to the Blair man, or WHB General Manager George W. Armstrong.

HERE'S THE WHB—KANSAS CITY LEADERSHIP LINEUP

HOOPER, FIRST PLACE, 48.9%

Mon.-Sat.

Average share of audience, 7 a.m.-6 p.m.

Mon.-Fri., Jan.-Feb., 1955

TRENDEX, FIRST PLACE, 42.8%

Average share of audience, 8 a.m.-6 p.m.

Mon.-Fri., Jan.-Feb., 1955

PULSE, IN HOME, FIRST PLACE

6 a.m.-9 a.m., Mon.-Sat.; 3 p.m.-6 p.m.

Mon.-Sat., Nov.-Dec., 1954

PULSE, OUT OF HOME, FIRST PLACE

Total average audience, 6 a.m.-midnight,

Mon.-Sun., Winter, 1955

WHB

10,000 Watts on 710 K.C. Kansas City, Missouri

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

KOWH, Omaha
Represented by
H-R, Reps, Inc.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

WHB, Kansas City
Represented by
John Blair & Co.

TOP MEDIA MEN VIEW AIR VALUES

page 29

Schweppes brings
the famous beard
to spot radio

page 12

The two Toigos:
part II of profile
on admen-cousins

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Station-in-window
promotion wins Boston
store to radio

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Nighttime radio: CBS
Spot, Quality Radio
take new sales tacks

page 37

Video tape:
programing revolution
on the horizon

page 42

TV TEST:
WEEK NO. 5

page 44



MILES LABORATORIES, INC.

Alka-Seltzer®
BRAND

Traditionally in the Public Confidence...

For years millions of Americans have depended on ALKA-SELTZER for the relief of common ailments with complete confidence. Application of scientific quality controls, using only the best, purest medicinal ingredients, and continuing medical research by Miles Laboratories have earned public confidence. The Havens & Martin, Inc., Stations apply these same principles to the art of broadcasting. The best possible programming ingredients, controlled by skilled management, have earned a loyal and responsive audience throughout Virginia for Richmond's only complete broadcasting institution. Join with confidence the other advertisers using the First Stations of Virginia, WMBG-AM, WCOD-FM and WTVR-TV—serving one of the South's richest areas.

PIONEER NBC OUTLETS FOR VIRGINIA'S FIRST MARKET

WMBG AM WCOD FM WTVR TV

MAXIMUM POWER 100,000 WATTS • MAXIMUM HEIGHT 1049 FEET

WTVR Represented Nationally by BLAIR TV, INC.

WMBG Represented Nationally by THE BOLLING CO.



REPORT TO SPONSORS 21 MARCH 1955

Freeze would hit 36 cities

FCC staff proposal for vhf freeze would affect 36 markets, 16 among the top 50. Proposal would put off FCC action on new vhf C.P.'s where uhf outlet—either on air or authorized—is 50 miles or less away. Top markets include: San Francisco, Hartford, Miami, New Orleans, Boston, Buffalo, St. Louis, Indianapolis.

—SR—

"Lucy" money to print?

Impression given in print circles that all money released in dropping of "I Love Lucy" by Philip Morris would be switched to print. This is not true, said Biow-Beirn Toigo's executive v.p., John Toigo.

—SR—

Cigarette dip continues

Dropping of "I Love Lucy" by Philip Morris spotlights continuing cigarette sales dip. Latest figures from Internal Revenue Service, covering December domestic cigarette shipments, show drop of 9% below previous December. Full-year IRS figures, according to preliminary estimates, are 368.6 billion cigarettes shipped by manufacturers in 1954 vs. 386.8 in 1953.

—SR—

Nielsen auto radio figures

Nielsen's initial report to clients of first regular national measurement of auto listening shows peak audiences occur on weekends, go as high as one-third of home audiences. Nielsen auto radio figures are part of regular NRI, show total volume of car listening by quarter-hours as a percent of in-home radio listening. Top quarter hour for 2 weeks ending 12 February was 2:00-2:15 p.m. Saturdays (N. Y. time) when 2,109,000 car radios were in use. This represents 28% of in-home listening at that time. Next peak was 3:00-3:15 Sundays, when 2,018,000 car radios were in use, or 33.1% of in-home listening.

—SR—

Winchell plans not yet set

Despite severance announcement re Walter Winchell, ABC, many loose strings remain before final contractual break. Meanwhile, sponsors, Bayuk, American Safety Razor, are waiting on sidelines for further developments before firming next season's plans. Talks between Winchell, RCA veep Mannie Sacks regarding slot on NBC are still in exploratory stage.

—SR—

CBS TV specs in the cards

More spectaculars definitely in the cards for CBS TV next season. While nothing officially announced CBS insiders confirmed to SPONSOR new once-every-few-week long shows are being blueprinted. Policy on spectaculars and other long-range programing plans were set at web meeting with affiliates 11 March. Already affected by CBS plans is Pabst Brewing, which switched Wednesday night boxing bouts to ABC TV because firm wouldn't go along with CBS plans for telecasting fights 2 weeks out of 3.

REPORT TO SPONSORS for 21 March 1955

- New day tv drama trend?** Success of daytime tv non-serial drama, "Modern Romances," on NBC this season may herald end of dogma that serials are only proper form of daytime video drama. Show, sponsored by Colgate, packaged by Stark-Layton, got 12.1 in 1 February Nielsen, topped all NBC daytime dramas. Second non-serial drama, "Way of the World," is now packaged on same web for Borden by Y&R. Stark-Layton package involves different story on late-afternoon strip each week. Continuity is provided by "story editor" Martha Scott.
- SR-
- Fear bait ad probe powers** As action to bar "bait-and-switch" ads on air gathers momentum, admen wonder if efforts aren't going overboard. Bills introduced in New York State Legislature, ostensibly to control bait ads, are causing concern in legal ad circles because of wide powers given State Attorney General. ANA attorney Gilbert Weil said powers would exceed those of Federal Trade Commission. FCC has already referred bait ad problem to FTC for advice. New York-area radio, tv outlets have hammered out code of standards on bait ads in discussions with local BBB. (See "Newsmakers in Advertising," this issue, page 114.)
- SR-
- Auto battle erupts on tv** "Who's first?" Chevvy-Ford sales battle erupted on NBC's "Peter Pan" spectacular. Ford announcer made claim that actual Ford customers were highest of any make. This followed publication of authoritative figures by R. L. Polk Co. that 1954 Chevvy registrations were 17,013 higher than Ford. However, Ford got special analysis from Polk showing how many registered Fords and Chevvy's were in hands of dealers and manufacturers. Subtracting this figure from total registration gave net customer sales, showed Ford 25,000 ahead.
- SR-
- Group selling of am on rise** Though still the exception, selling by reps of groups of radio stations at additional discounts is accelerating. Newest plan is that of CBS Radio Spot Sales which offers graduated discounts (range is 15 to 26%) for buying 3 or more outlets. Already offering discounts are Quality Radio Group, John Blair. (For details on group selling, see "Two plans to sell NIGHTTIME RADIO," page 37.)
- SR-
- More tv film competition** With British commercial tv set for this fall, impact on U.S. tv film market is expected in year or 2. Once substantial supply of British commercial video film is in can, it may begin to flow across sea, could offer increased competition in already sharply competitive market. On other hand U.S. syndicators already have huge stock of tv film ready for British sale.
- SR-
- Summer rate cut given** Problems caused by fact some areas go daylight saving while others don't (see spot tv coverage in "Summer Selling Section," SPONSOR, 7 March 1955) are answered with rate card differentials by WKRC-TV, Cincinnati. City remains on standard time all year 'round with result that web shows are seen hour earlier in summer. Outlet's rates provide "substantial" reductions for shows that move from "network time" during daylight saving time. New rate card, station said, is product of 8-month study of Cincinnati audience viewing habits by U. A. Latham, general manager of WKRC-TV.

(Sponsor Reports continues page 119)



going on seven ... and growing all the time

On March 18, 1949, WGAL-TV televised its first show. Since that day, there have been many happy returns for both viewers and advertisers.

In six years' time, WGAL-TV has grown from a pioneer in the field of television to a vital and dominant public-service force. Still growing,

WGAL-TV enters its seventh year with a pledge to continue to give its viewers, its abundant area and its advertisers many happy returns.

WGAL-TV

LANCASTER, PA. NBC • CBS • DU MONT

STEINMAN STATION
Clair McCallough, Pres.

Representatives

MEEKER TV, Inc.

New York
Chicago

Los Angeles
San Francisco

SPONSOR

advertisers use

Volume 9 Number 6
21 March 1955

ARTICLES

Top media men view radio and tv

A panel of knowledgeable admen look at rising tv costs, spectaculars, new techniques in spot, new trends in nighttime radio, and view the future

29

Schweppes brings the famous beard to spot radio

Soft-drink firm has successfully translated the spirit of its celebrated magazine campaign featuring the bearded Commander Whitehead to spot radio. First year of spot radio (1954) helped hike Schweppes sales 233%

32

The two Toigos: part II

This second half of the Toigo saga shows how the individual backgrounds, philosophies and personalities of the two cousins have influenced their thinking in the development of advertising strategy for their accounts

34

The station in a sponsor's window

The radio-aphathy of Boston department store R. H. White was transformed into enthusiasm when its joint promotion with WVDA resulted in record sales volume

36

Two plans to sell nighttime radio

Here are two plans for selling spot radio at night, both of which depend on group buying but which differ otherwise in their approach

37

CBS Radio Spot Sales

This organization has evolved a new flexible, graduated discount formula for buying its stations in groups, with discounts up to 26%

38

Quality Radio Group

A "tape programing network," its effort is to sell almost complete U.S. coverage with 35 high-powered stations

40

Video tape: programing revolution to come

With the first commercial use of video tape looming on the horizon, every facet of the industry faces eventual change. Here is an up-to-date report on the current video tape status at RCA and Bing Crosby Enterprises

42

Blow-by-blow story of a tv test: Week 5

Latest developments in this continuing tv test show grocers are reordering B&M beans and brown bread. Tv-created demand has resulted in 54% sales rise

44

COMING

U.S. Steel combines p.r. and sales

Though its tv show was designed as a public relations vehicle for U.S. Steel, it's been adapted to actually sell steel and build trade relations

1 Apr.

B&M beans tv test: Week 7

SPONSOR's continuing series on the Burnham & Morrill test of tv will report next issue on a period covering seven weeks of tv-only advertising. Objective is to see what tv alone can do for sales in a low-volume market

1 Apr.

DEPARTMENTS

AGENCY AD LIBS

49TH & MADISON

TIMEBUYERS

NEW & RENEW

MR. SPONSOR, Walter Plaut

SPONSOR BACKSTAGE

P.S.

TOP 20 TV FILM SHOWS

TV RESULTS

SPONSOR ASKS

ROUND-UP

AGENCY PROFILE, F. B. Ryan, Jr.

NEW TV STATIONS

RADIO COMPARAGRAPH

NEWSMAKERS

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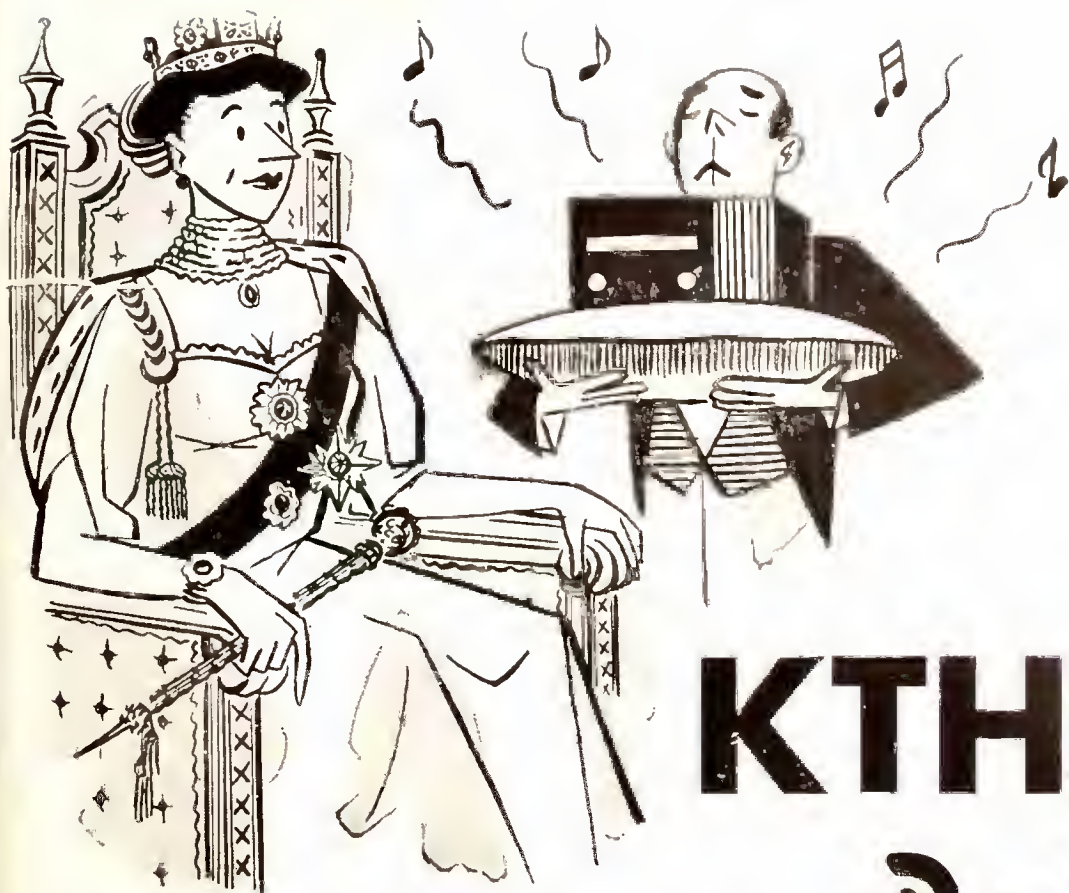
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KTHS (LITTLE ROCK)

REGALLY SERVES *De Queen*, TOO!

WHEN you use 50,000-watt KTHS, you obviously expect a lot more than Metropolitan Little Rock. You expect extensive coverage of *most of Arkansas*.

KTHS delivers! *De Queen* (Ark.) for example, with a population of 3,015, is only one of scores of smaller cities, towns and villages served by KTHS throughout the State. Yet by itself, *De Queen* represents only about *one tenth of one percent* of the people in the KTHS interference-free daytime coverage area!

In Arkansas, use the BIG radio value — KTHS, Basic CBS.



The Station KTTH daytime primary (0.5 MV/M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433.

KTHS 50,000 Watts

CBS Radio

BROADCASTING FROM LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager



How to Look a Gift Horse in the Mouth

Whichever way you look at a KSDO gift, it means extra listeners in San Diego's billion dollar market.

KSDO delivers more home listeners than any other station in San Diego . . . HOOPER.

More out-of-home listeners.

These extra listeners—of no increased cost—is our gift to you.

May we show you how a good look at this gift will pay-off for you?



KSDO 1130 KC
5000 WATTS

Representatives

John E. Pearson Co. — New York
Chicago — Dallas — Minneapolis
Daren McCavren — San Francisco
Walt Lake — Los Angeles

AGENCY AD LIBS



by Bob Foreman

Writing to fit the Corporate Personality

In the eyes of the law a corporation is a person with corresponding rights and responsibilities. In the eyes of the astute advertising man, a corporation has another human attribute—that of a distinct personality.

This Corporate Personality is oftentimes the subject of lengthy diatribes among agency personnel who have learned its make-up by violating it or by being totally unaware of its existence.

To many who have tangled with this powerful but nebulous entity, Corporate Personality connotes the stuffy, the tradition-ridden and the old fashioned. But those who recognize its presence and then try to understand it so they can portray it—in advertising words and pictures—as faithfully as the company president (or his wife!) are bound to be among the more successful advertising agents.

The Corporate Personality comes into being in many ways and usually over the course of many years. It may be a reflection solely of one man—his own personality. This is generally true of the so-called "family business." I wasn't being facetious when I added the "or his wife" above since many times it is the little woman who looms large in these matters and wields the most decisive brush when it comes to painting her husband's corporate portrait.

What all this has to do with television and radio is fairly obvious. Since tv and radio are advertising media, sponsored by businesses large and small, incorporated or otherwise, family owned or widely held, it is incumbent upon these media that they reflect rather than distort the Corporate Personality.

Since print media and print people have for years been experienced in this area, they are far more versed at accurate interpretation than are broadcasters. By broadcasters I mean those within and without the agency.

The people in print are *used* to hearing the phrase—this ad doesn't *look* like us. They generally understand the statement, are much more prone to show sympathy for it (or at least to mask their distaste) and to do something constructive about it. They've known for years that some advertisers won't use the "confession books" no matter how valid the sales story, how responsive the audience to their type of

(Please turn to page 60)

Announcing

WSFA and WSFA-TV MONTGOMERY, ALA.

Now Affiliated with

WKY and WKY-TV OKLAHOMA CITY, OKLAHOMA



Hoyt Andres
Station Mgr. WSFA and WSFA-TV
(Pioneered with WKY-TV)


The same policy of operation that makes WKY-TV outstanding in Oklahoma, now guides the management of WSFA-TV in Montgomery. Years of TV experience assure advertisers of maximum results . . . PLUS the fact that WSFA-TV serves a remarkable, booming Southeast area which is enjoying widespread industrial and agricultural expansion.

WSFA-TV operates on full 316,000 watts — from 1,040-ft. antenna, 21 miles south of Montgomery!

WSFA-TV serves Central and Southern Alabama, Southwest Georgia and Northern Florida.

WSFA, NBC Affiliate, Represented by HEADLEY REED CO. • WSFA-TV, Channel 12, NBC Television, Represented by KATZ AGENCY, INC.





she flew into 65,000,000 hearts!

It happened on March 7th. More than 65,000,000 viewers sat enchanted for two hours while Mary Martin and company brought to life "Peter Pan," an NBC Spectacular. It was the greatest audience for a single network show in the history of television. And the critics raved!

JOHN CROSBY, N. Y. HERALD TRIBUNE

"Conceivably the most polished, finished and delightful show that has ever been on television."

JACK GOULD, N. Y. TIMES

"An unforgettable evening of video theatre ... captivating fun for eye and ear alike."

HARRIET VAN HORNE, N. Y. WORLD-TELEGRAM & SUN

"Something the inward eye will treasure for a lifetime."

LARRY WOLTERS, CHICAGO TRIBUNE

"Through this children's classic, TV came of age."

GEORGE ROSEN, VARIETY

"Sheer delight ... Stunning success ... Unadulterated charm."

On March 9th, the N. Y. Herald Tribune commented editorially: ...*"shows of this type set a high standard for the future ..."*

NBC, having set this season's high standards with its Spectaculars, will continue to maintain them. Plans for next season are beginning to emerge. For instance, starting October 23rd, NBC plans to present once a month the Maurice Evans distinguished series of 90-minute dramatic programs—"Sunday Matinee." Mr. Evans will produce and, on occasion, star in dramas from the finest pages of the theatre.

The Evans series is only one example of how NBC Television will maintain its program leadership ... pursue further the course of originality and excitement that leads to television's biggest audiences ... keep on delivering to sponsors the greatest *new* advertising values they have ever enjoyed.

EXCITING THINGS ARE HAPPENING ON



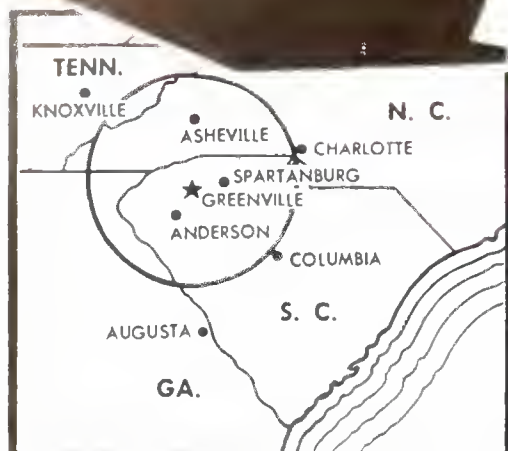
television

A SERVICE OF 

WFBC-TV

100KW POWER
2204 FT. ANTENNA

"Giant of
Southern
Skies"



... boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans, WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population 2,924,625 People
Income \$3,174,536,000
Sales \$2,112,629,000
Television Homes 329,281*

Market Data from Sales Management
*From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 mv. contour through December, 1954.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.



NBC NETWORK

Represented Nationally by
WEED TELEVISION CORP.

49th and MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

NO SUCH ANIMAL

The February 7th "Report to Sponsors" has the following: "According to latest Nielsen nationwide net radio ratings, 'evening once-a-month' programs still outpull daytime shows—despite tv inroads."

As you know, there are people in the industry who seem to prefer to misunderstand audience research, and thereby find cause to criticize the research companies: too bad an item like this helps feed the "confusion" talk.

You must have looked at our data on evening once-a-week programs. (Or maybe SPONSOR is subconsciously rooting for spectacles in radio, too.)

MURRY HARRIS

Public Relations Director

A. C. Nielsen Co., New York

MR. SPONSOR

... I want to compliment you on the job you did of conveying the feeling of a personality in just a few words. I only wish I were as interesting a person as you make me seem to be.

JEROME PICKMAN

Director of Advertising
Paramount Pictures

JAPANESE REPRINTS

This is a research personnel at Radio Tokyo, commercial radio and tv station in Tokyo, Japan. I am now in charge of editing the quarterly magazine "Commercial Message" which is published for broadcasting sponsors in Japan. And the next issue is No. 3 and it shall be a "commemoration" for our beginning tv business in the coming April.

Last year I read a very interesting article in SPONSOR titled "10 ways to put more sell in your tv commercials" which was written by you. Its contents were so beneficial, I thought, that if it could be translated into Japanese, it would be so instructive to every spon-

(Please turn to page 13)

INDIANA'S
BEST
TIME BUY!



NEW POWER!
NEW SOUND!

NOW! **950**

IS A **NEW SPOT**
ON THE HOOSIER DIAL!

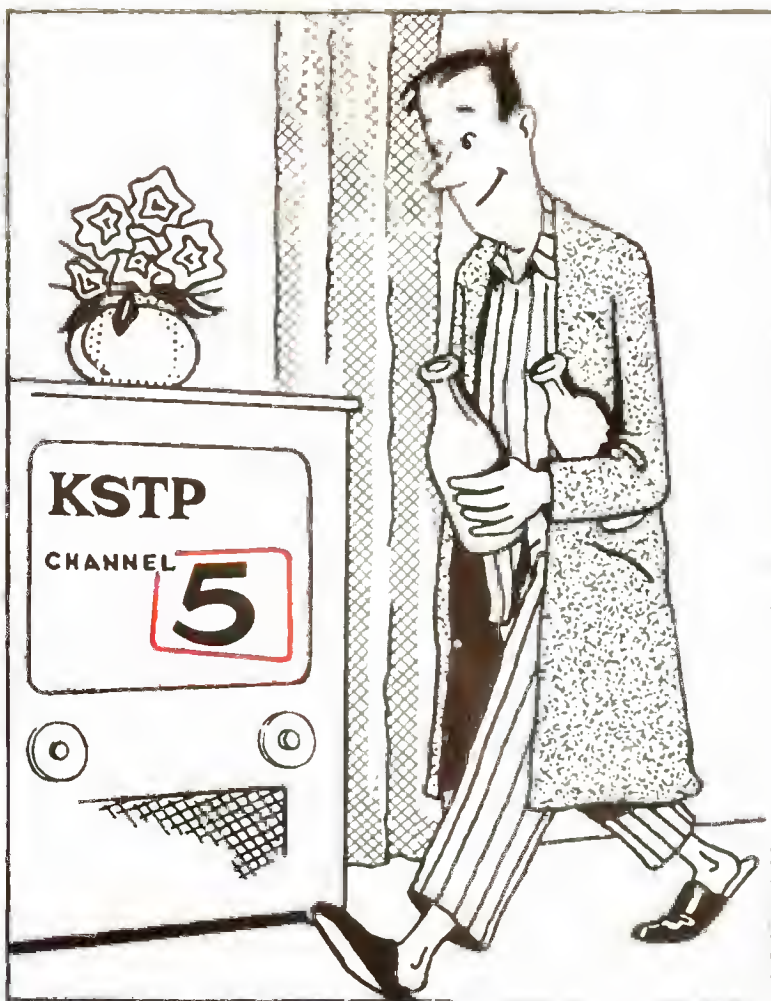
Yes, Indiana's sell station is WXLW, beaming music and news every half hour to a responsive Hoosier audience! And now, from dawn to dusk, WXLW's new signal, backed by 5000 watts, catches the ear of countless new Hoosier ears! Add to this a completely different high-fidelity sound, made possible by the most advanced, modern transmission equipment in the state... and you have a set-up for a success story that's sure-fire!

"ASK YOUR
JOHN PEARSON MAN!"



THE HOOSIER STATE'S
"GOOD-TIME DAY-TIME STATION"

FROM
7:00 A.M.



UNTIL
MIDNIGHT...

... KSTP-TV leads all Minneapolis-St. Paul TV stations in average weekday program ratings—week-in, week-out.*

In the nation's 7th largest retail trading area—a market which annually commands more than FOUR BILLION DOLLARS in spendable income—KSTP-TV gives you greater coverage than any other station.

KSTP-TV is the Northwest's first tele-

vision station, first with maximum power, first with color TV and first in audience. Through superior entertainment, top talent, showmanship and service, KSTP-TV has earned a listener loyalty that means sales for you. That's why—dollar for dollar—KSTP-TV is your best buy!

**ARB weekly average, combined metropolitan and outside area, January, 1955.*

KSTP-TV

100,000 WATTS
CHANNEL



MINNEAPOLIS-ST. PAUL Basic **NBC** Affiliate

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES

Like
an Esplanade evening concert

WHDH
is a
habit in
Boston

You're not a true Bostonian unless you've enjoyed an Esplanade Concert on the banks of the Charles River under a mellow summer moon.

And Bostonians are unique in more than their love for music. The over \$153,000,000 spent annually on furniture and household products in Boston is a symphony of sales to any advertiser's ears.

As a powerful independent station, WHDH is in a perfect position to program to Boston's unique pastimes and tastes.

WHDH does . . . and so successfully that it, too, is a *habit* in Boston.

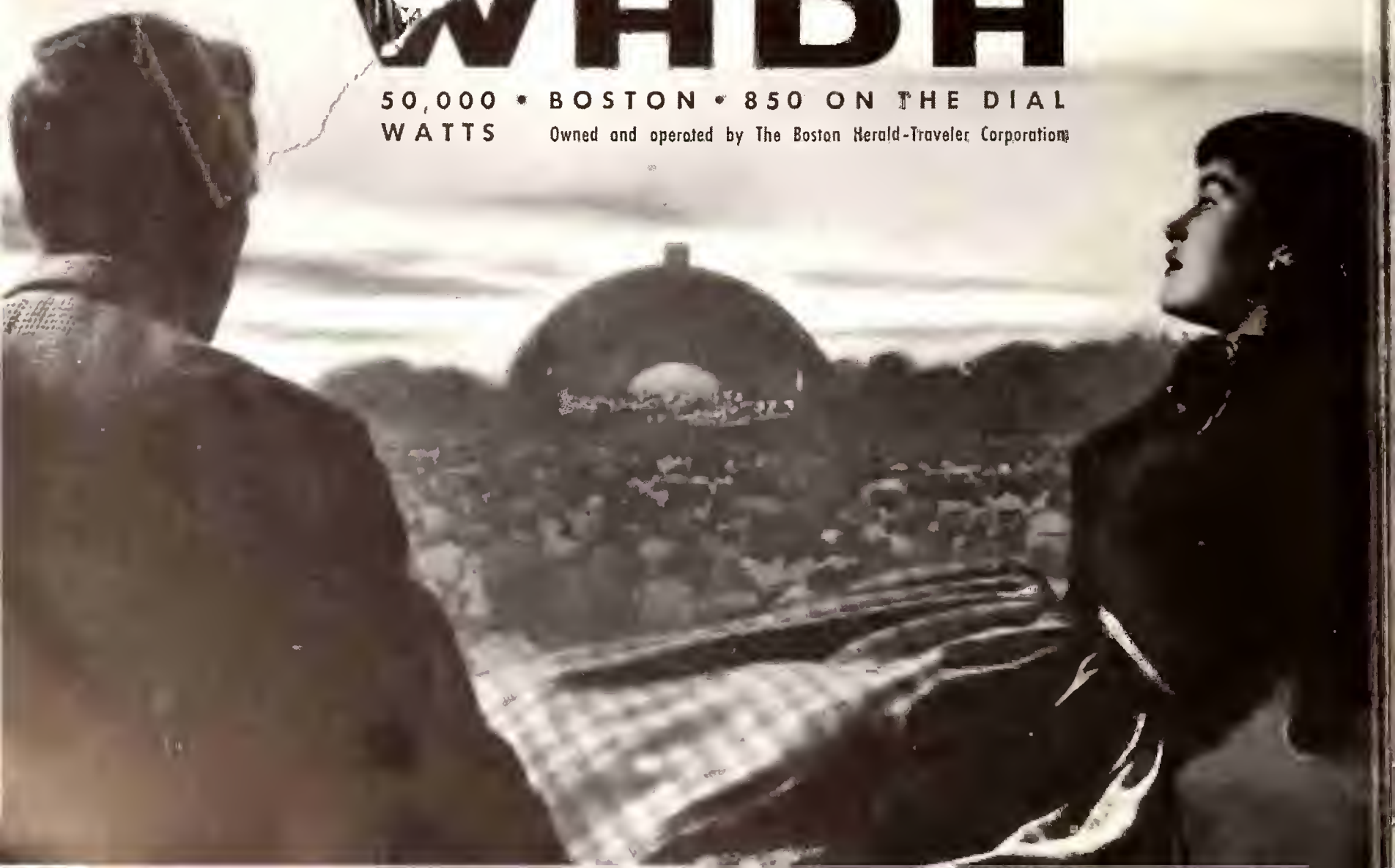
Next time you have a household product to sell, buy time on the one station that's a *habit* in Boston . . . WHDH!

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

625
WHDH

50,000 • BOSTON • 850 ON THE DIAL
WATTS

Owned and operated by The Boston Herald-Traveler Corporation





MANY an advertising opportunity is missed because a new idea, a changing trend, a vital forecast is not seen in time. That's why an increasing number of Advertising and Station Executives—who formerly received copies via the "routing system"—now have individual subscriptions to SPONSOR.

This way they're sure SPONSOR reaches them first thing every other Monday morning—sure of getting all the latest radio/tv facts in time to act . . . in time to profit.

Try an individual subscription to SPONSOR yourself. At Special Introductory Rates, the investment is small, the potential rewards great.

**Order Now—
Pay Later**

SPONSOR 40 E. 49th St. N.Y. 17, N.Y.

Enter my subscription to SPONSOR for the next 32 weeks (16 issues) at \$5. (You save \$3 under single copy costs.)

☐ Bill me ☐ Bill company ☐ Payment enclosed

Name

Firm

Address

City State

☐ home ☐ office

son in Japan.

Therefore, what I wish to ask you is to get a kind approval for its translation and making it an article in our magazine. If I could get a permission, nothing would be happier than it to me.

Y. NIIHARA
Research Bureau, Radio Tokyo
Tokyo, Japan

• SPONSOR is happy to grant permission for reprints of articles when request is made in writing and credit is given.

KSAN & THE NEGRO MARKET

Recently, in an event unprecedented in the Bay Area, KSAN Radio presented the story of the importance of the Negro market to the San Francisco advertising executives, media buyers and the press.

In this presentation, KSAN found the Negro market study published in the 20 September issue of SPONSOR extremely helpful. Many direct quotations were made from SPONSOR, such as the articles entitled "Keystone of Community Life," "Tips on How to Use Negro Radio," and especially useful was the page in which radio stations throughout the country who are programming to Negro audiences were listed as to the number of hours per week, percentages of total program time, etc.

Regarding the San Francisco Bay Area, it was pointed out that KSAN is the only station to extensively capitalize on the fact that the San Francisco Bay Area had become the third largest Negro income group per capita in the country totaling a daily earning power of \$991,000, according to the statistics of the U. S. Department of Commerce.

RICHARD BOTT
Station Manager
KSAN Radio, San Francisco

RADIO BASICS

Our copy of the 1954 Radio Basics is practically worn-out from constant use. If the price isn't too much, and you still have a few on hand, we could use 10 copies to great advantage. Please let me know if you can send out so few copies.

W. H. HENRY
Assistant Sales Manager, WSJS
Winston-Salem, N. C.

• Supply of 1954 Radio Basics, 20,000 of which have been distributed, is down to rock bottom. Limited number available.



It's

"BIG MIKE"

Houston's ONLY
Radio Station on Wheels

**FIRST WITH NEWS
LIVE . . . DIRECT!**

HERE'S AN ACTUAL
COVERAGE REPORT:

FEB. 1, 9:30 A.M.
Window washer falls
10 stories to death.

FEB. 4, 11:45 A.M.
Runaway steer ties up
Freeway traffic. Cap-
tured.

FEB. 7, 1:30 P.M.
Auto-pedestrian fa-
tality.

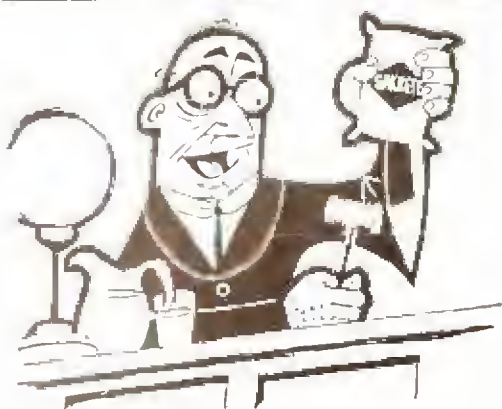
FEB. 11, 10:22 A.M.
Heights State Bank
Robbed.

FEB. 14, 8:15 P.M.
Truck overturns on San
Jacinto Bridge. Driver
pinned in cab.

All Houston is talking
about "BIG MIKE", Hous-
ton's only Completely Re-
mote Radio Equipped
Truck. Let him sell for
YOU.

Nat'l Rep. Forjoe & Co.
In Houston call: Dave
Morris, KE-2581.





HERE'S CONCRETE EVIDENCE

Two questions before the bar of advertiser opinion:

1. Can radio sell a semi-industrial product in Southern California?
2. Can it reach men in mid-day?

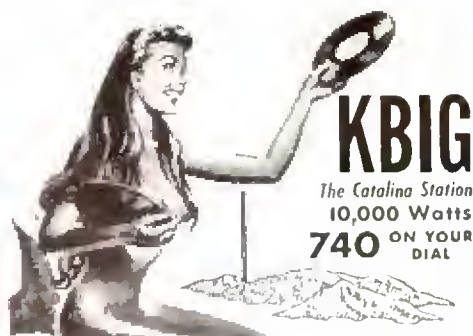
Associated Products of Puente, distributors of Sakrete readymix concrete products, answer YES on both counts with a pen dipped in dollar signs.

Sakrete signed the KBIG noon-hour five-minute news last spring, renewed it for 1955—as its sole consumer advertising.

This contented client also honored *KBIG News Director Larry Berrill with a Concrete Sales Award . . . two tickets to the Rose Bowl!

Any KBIG or Robert Meeker account executive will show you a glowing Sakrete letter, detailing how the Catalina Station's lowest-cost coverage of all Southern California cements relations with dealer and consumer alike.

*The last two years, The Radio-Television News Club of Southern California Award for the Best Independent Station News Operation has been won by KBIG.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLlywood 3-3205
Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Paul Girard, assistant director, radio-tv department, Tracy-Locke Co., Dallas, would like to persuade tv stations and or reps to give some practical consideration to the ever-present problem of "make-goods." "Why, oh, why will tv stations submit a make-good availability with a resounding rating of 5.6 as a substitute for a miss or pre-emption of time that had a rating of a solid 28.4?" asks he. "The tight schedule or SRO sign alibi sounds very fine, and, of course, our heart bleeds for stations in this position. Since it's as sure as death and taxes that a station is going to miss a few announcements each week, why not reserve a good spot or two in each time bracket, previously approved by agencies, for make-goods that are missed because of goofs. Almost any local account would be pleased to cover the station for a good period on a contingent basis, when no make-goods are needed."



Anita Wasserman, Lawrence C. Gumbinner Advertising, New York, says "the second look" is wise when it comes to buying local spot radio to deliver maximum sales and make the radio dollar go farther in each market. "It's too easy and sometimes wasteful to buy the very expensive powerhouse station purely out of habit. Sure, coverage and ratings are important. But before you buy, take a second look. Can another station deliver the coverage, perhaps not so vast in area, but more concentrated where you need it; does it have what you want (strong local personality or well-rated adjacencies) at less cost; will it work with you to give extra local merchandising? We often find that by taking a second look, we can get the job done equally effectively and at a lower cost with a station that may lack the razzle-dazzle of the biggest call letters, yet produces the best results."



William B. Kroske, Ketchum, MacLeod & Grove, Pittsburgh, has words of praise for reps. "The stronger, more aggressive reps push their stations into adopting saturation packages, more feasible discount structures, and the many other broadcast policies that make radio and tv more effective media," says he. "To my way of thinking these reps are not only recognizing the trends they are providing vehicles that enable advertisers to get maximum efficiency out of their advertising dollar. I think there are two important fields in which the reps can do a lot better; uniform billing procedures and availability presentations. Incidentally, I hear tell of buyers in New York buying by machine. It's inconceivable to me that a buyer could feed coverage, rating and cost info into a machine and come up with an intelligent buying decision."



...it's the

PULL!



**KARK pulls 18 "firsts" among 24 morning quarter hours —
3 times as many as all other Little Rock stations combined!
—as reported by the March 1954 PULSE Area Study**

Your sales pitch, no matter how persuading, can't convince anybody who doesn't hear it. So why blow your budget on bigger signals that reach more dead sets? The station that pulls the biggest bonafide audience in the Little Rock market, the station actually listened to most, is KARK. The proof of the pulling is in the rating. And PULSE rates KARK

tops — morning, afternoon and evening — 66 quarter hour "firsts" out of 72.

Why such popularity? For one thing, KARK is a habit—and a good one—with Little Rock listeners. Dials have been fixed on 920 since 1948. Furthermore KARK programming includes the best of NBC.

It's program popularity and proved listenership like this, rather than power alone, that attracts customers for you . . . or to put it another way, *it's not the reach—it's the PULL!*

Advertise where people listen most, where the cost is low—on KARK!

kark

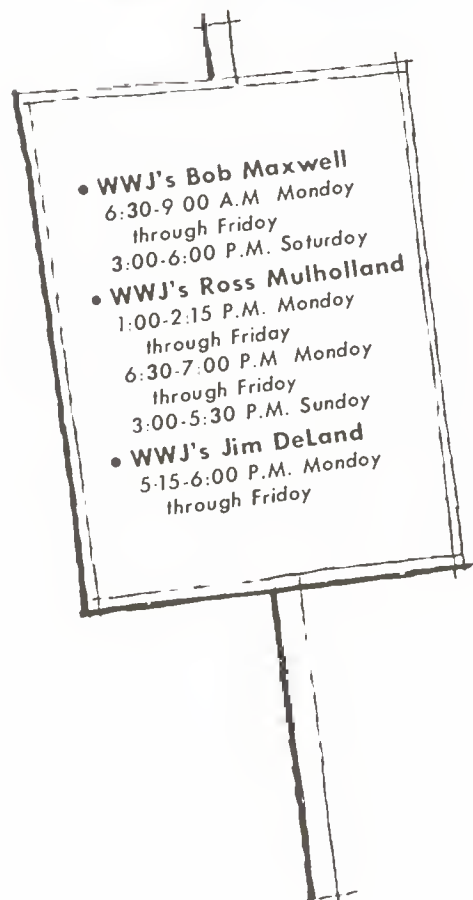
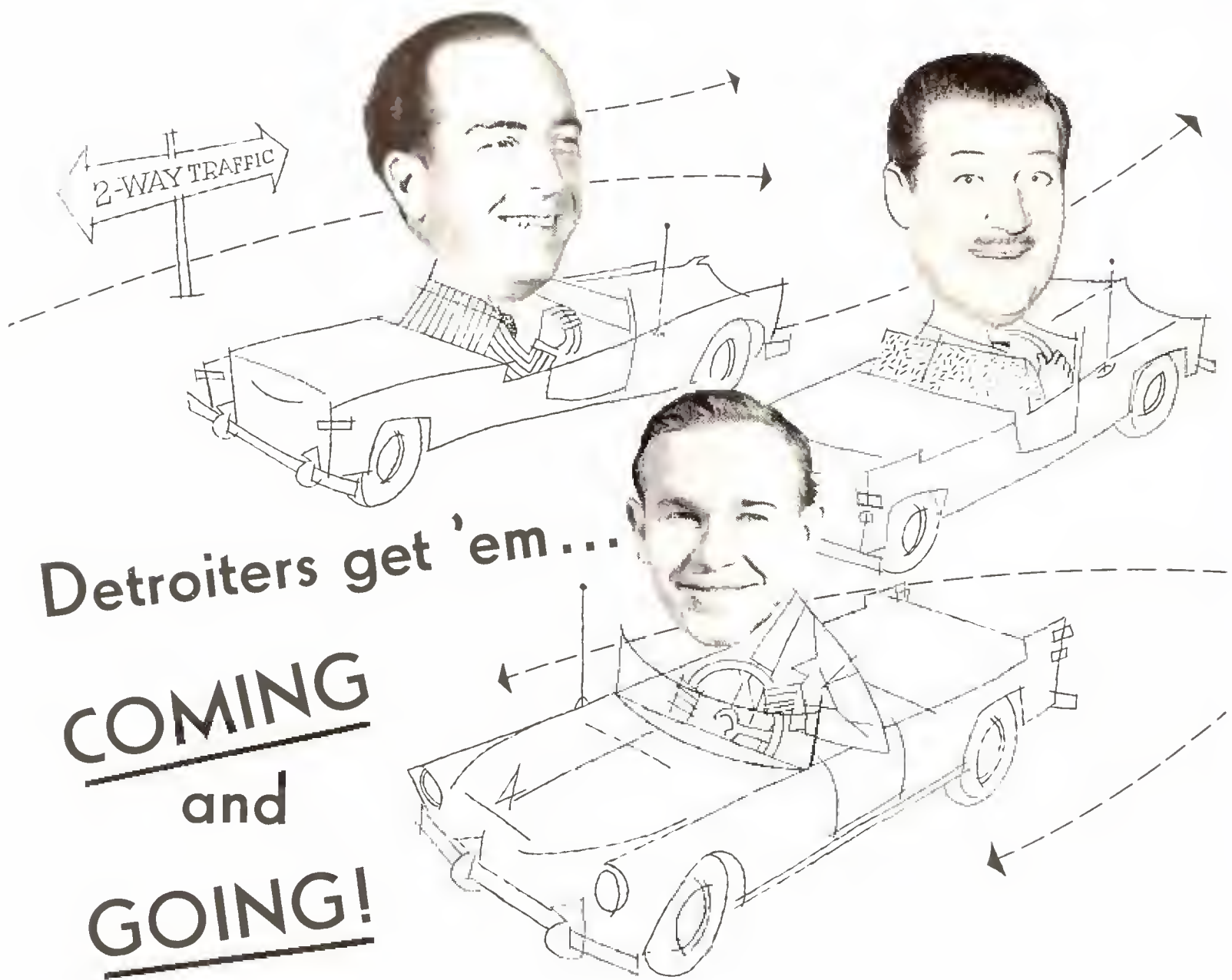
920 KILOCYCLES 5000 WATTS
LITTLE ROCK, ARKANSAS

**ARKANSAS'
PREFERRED
STATION**

NBC

SEE YOUR
PETRY
MAN TODAY

EDWARD PETRY AND CO. INC.



To drive home your message—to sell those with money to spend as well as time to listen—hop into Detroit's teeming traffic with this high-octane trio.

These gentlemen mean business. They program smartly and intelligently, keep chatter within bounds, appeal to a wide audience rather than to just one age group. That's why Pulse consistently gives them such healthy ratings.

To get folks coming and going—to and from work, on business and shopping trips, on weekdays and weekends—make it Maxwell, Mulholland, and DeLand.

WWJ **AM**
FM

Basic **NBC** Affiliate

AM—950 KILOCYCLES—5000 WATTS

FM—CHANNEL 246—97.1 MEGACYCLES

Associate Television Station WWJ-TV

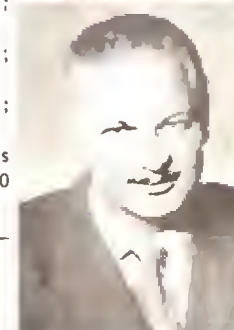
WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS
 Notional Representatives: THE GEORGE P. HOLLINGBERY CO.

1. New on Television Networks

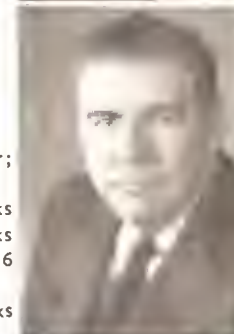
SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp, Chi	Russell M. Seeds, Chi	ABC 70	Who Said That; alt W 9:30-10 pm; Mar. 2; 52 wks
Anheuser-Busch, Balt	D'Arcy, St. Louis	CBS 97	Damon Runyon Theatre; Sat 10:30-11 pm; 16 Apr; 52 wks
Bristol-Myers, NY	Y&R, NY	CBS 56	Garry Moore; Th 10-10:15 am; 3 Mar; 6 wks
Corn Products Refining, NY (Mazola)	C. L. Miller, NY	CBS 50	Arthur Godfrey Time; W 10:30-10:45 am; 23 Feb; 52 wks
General Mills (Cheerios & Gold Medal Flour), Minnpls	D-F-S, NY	CBS 86	Life With Father; alt T 8-8:30 pm; 5 Apr; 52 wks
Gordon Baking (Silvercup Bread), Det	N. W. Ayer, Det	ABC 114	The Kuklapolitan Easter Show; Sun 6:30-7 pm; Apr 10
Kendall Co (Blue Jay Div), Chi	Leo Burnett, Chi	CBS 58	The Morning Show; M-F 7-9; 12 partic; 4 Apr; 10 wks
P. Lorillard, NY (for Kent)	Y&R, NY	CBS	Appointment With Adventure; Sun 10-10:30 pm; 3 Apr
Procter & Gamble, (Gleem), Cin	Compton Adv. NY	CBS 111	Jackie Gleason Show; Sat 8-9 pm; 2 Apr; 26 wks
Revlon Prods, NY	William Weintraub, NY	CBS 58	The Morning Show; W 7:40-7:45 am; F 7:35-7:40 am; 9 Feb; 52 wks



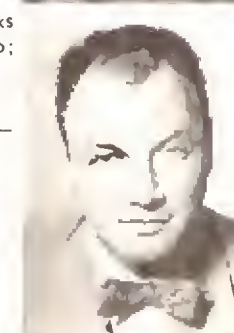
James K. Martindale (3)



Edward A. Cashin (3)



W. McClintic Mitchell (3)



Robert L. Foreman (3)



Charles M. Underhill (4)



Ed Traxler Jr. (3)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Tobacco (Lucky Strike) NY	BBDO, NY	CBS 168	Private Secretary, alt Sun 7:30-8 pm; 27 Mar; 52 wks
Amer Tobacco (Lucky Strike) NY	BBDO, NY	CBS 168	Jack Benny; alt Sun; 7:30-8 pm; 27 Mar; 52 wks
Colgate-Palmolive, Jersey City	William Esty, NY	CBS 82	Big Pay-Off; MWF 3-3:30 pm; 28 Mar; 52 wks
Crane (Plumbing fixtures) Chi	Leo Burnett, Chi	CBS 58	The Morning Show; T 8:20-8:25 am; 1 Mar; 16 wks
General Foods (Maxwell House, Gaines, Minute Rice)	Benton & Bowles, NY	CBS 176	December Bride; M 9:30-10 pm; 21 Mar; 54 wks
General Foods	Y&R	CBS 65	Our Miss Brooks; F 9:30-10 pm; 1 Apr; 52 wks
Minnesota Mining & Mfg.	BBDO, Minnpls	CBS 49	Arthur Godfrey Time; M 10:30-10:45 am; 21 Feb; 52 wks
Nestle, White Plains	Bryan Houston, NY	CBS 111	Jackie Gleason; Sat 8-9 pm; 26 Mar; 27 wks

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ben Alcock	Biow, NY, vp	Cunningham & Walsh, NY, acct exec
David Y. Bradshaw	Young & Rubicam, NY, r-tv dept dir of opers	Same, r-tv dept mgr
Perry L. Brand	Metropolitan Sun Newspaper Group, NY, acct exec	Henri Hurst & McDonald Adv, Chi, vp
Edward A. Cashin	BBDO, NY, vp	Same, dir
Charlotte Chadwick	Lewin, Williams & Saylor, NY	Smith, Hagel & Snyder, NY, acct exec
Frank Creden	Carmona & Allen, copy chief	Ruthrauff & Ryan, NY, asst acct exec
Austin L. D'Alton	Fuller & Smith & Ross, Chi	Weiss & Geller, Chi, acct exec
Frank D. Davies	Vick Chemical, NY, asst prod mgr	Same, prod mgr
John T. Dunford	Morschalk & Pratt, NY, media dir	Roy S. Durstine, NY, media dir
Ralph C. Duke	Barnes Adv. Mil, asst acct exec	Same, acct exec
Blaine Faber	Coronet Magazine, NY	McCann-Erickson, NY, acct exec
Robert Farris	Avco Mfg, Crosley & Bendix Div, Cin, acting laundry adv mgr	Same, laundry adv mgr
Robert M. Fenner	Vick Chemical, NY, asst prod mgr	Same, prod mgr
Robert L. Foreman	BBDO, NY, vp	Same, dir
Lee Frierson	Ruthrauff & Ryan, NY, dir	Roy S. Durstine, NY, acct exec
Paul Greenfield		Simoniz, Chi, sls prom mgr
Juke Goodman	Saks Fifth Ave., NY, art dir	Cunningham & Walsh, NY, acct exec
Alexander R. H. Griffin	Al Paul Lefton, Phila, r-tv dir	Same, vp

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices. Changes of Address

New and renew

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman Grulich	Vick Chemical Co. NY	Benton & Bowles, NY, asst acct exec
Robert N. Harris	Toni Co., Chi, in chg of new prod dev	Weiss & Geller, Chi, vp & acct exec
Clifford R. Hauser	Tomahawk Hy-Brid Seed, Belmond, regl sls mgr	Cary-Hill Adv, Des Moines, acct exec
Mann Holiner	Lennen & Mitchell, NY, vp in chg of r-tv	Bates, LA, mgr of LA office
Milton S. Holz	Burlington Mills, Hosiery Div, adv mgr	Emil Mogul, acct serv group
Marshall Hurt	Lewis Edwin Ryan, Balt, Wash, acct exec	D'Arcy Adv, NY, acct serv man
Jess Jones	Anheuser-Busch, sls dept	D'Arcy Adv, NY, acct serv man
Claire Koren	Foote, Cone, Belding, LA, r-tv timebuyer	Mort Goodman Adv, LA, media dir
Philip C. Kenney	K & E, NY, media coordinator	Same, assoc media dir
J. Lingeman	CBLT, Toronto, comml prod	JWT, Toronto, r-tv dir
James K. Martindale	William Esty, NY, vp & copy chief	Lennen & Newell, NY, vp in copy dept
David Mayer	Grey Adv, NY, dir of mktg & sls dev	Same, acct exec
Sam Morgan	Swift, Chi, prod adv mgr	Clinton E. Frank, Chi, acct exec
George W. Morris	Erwin, Wasey, NY, acct exec & copywriter	BBDO, NY, acct exec
W. McClintic Mitchell	Lennen & Newell, NY, vp & copy group hd	Same, sr vp & copy dept mgr
Charlotte Morris	KPIX, SF	Guild, Bascom & Bontigli Adv, SF, NY r-tv rep
Harry Parnas	Cecil & Presbrey, media dir	Doyle Dane Bernbach, NY, media dir
Richard J. Pearson	Gen Foods, Bircley's Div, LA, adv & sls prom mgr	Edwin, Wasey, LA, sr acct exec
Tod Reed	Ruthrauff & Ryan, Det mgr	Same, vp of eastern opers
Barry Ryan	Ruthrauff & Ryan, NY, pres	Same, chmn of the bd
Joseph A. Schulte	Avco Mfg, Crosley & Bendix Div, Cin, cooperative adv mgr	Same, appliance adv mgr
T. W. Schwamb	Edwards Food, SF, adv mgr	Hoefer, Dieterich & Brown Adv, SF, acct exec
Joan Stark	Wm. H. Weintraub, NY, chief r-tv timebuyer	Harris & Whitebrook, NY, r-tv media dir
Herbert L. Steiner	Ben Sackheim, NY	Byrde, Richard & Pound, NY, acct exec
Sidney Stivers	Roy S. Durstine, SF, western copy hd	Same, vp
Mel Tenenbaum	Ohio Adv, Cleve, vp in chg of r-tv	Paul C. Warren Adv, Cleve, dir of r-tv
Ed Traxler, Jr.	Zimmer, Zeller & Calvert, Det, acct exec	Clark & Roberts, Det, r-tv dir
Robert M. Watson	Ruthrauff & Ryan, NY, exec vp of eastern opers	Same, pres
Paul Watson	Ruthrauff & Ryan, exec vp in chg western opers	Same, exec comm chmn
Robert L. Whitehead	Roy S. Durstine, NY, acct exec	Same, vp

Juke Goodman (3)

Ralph C. Duke (3)

Robert G. Sidener (4)

Ben Alcock (3)

Robert I. Angelus (4)

Robert M. Watson (3)

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Rodney R. Adler	Carrier Corp, Syracuse, asst sls prom mgr	Accc Elec, NY, adv mgr
W. Ed Allen	Greer, Hawkins & Allen Adv, Houston, vp & dir	Texas State Optical, Houston, dir of publ rels
Robert I. Angelus	Dowd, Redfield & Johnstone Adv, NY, acct exec	Gen Mills, O-Cel-O Div, Buffalo, mgr of mdsg & adv
Robert S. Conybeare	Dr. Pepper Co, Dallas, asst gen sls mgr	A. C. Spalding Bros, gen sls mgr
William W. Cone	Zenith, NJ, gen mgr	Necchi-Elna Sewing Machine, NY, gen sls mgr
Joseph R. Harmon	Hunt Foods, Fullerton, Calif, sec & gen counsel	Same, also vp
Louis G. Pacent, Jr	Emerson, NY, works mgr	Same, vp in chg of mfg
Philip A. Sardi	H. J. Heinz, Latin Amer sls mgr	Geo. W. Luft, Tangee cosmetics, NY, export mgr
David H. Simonds	Bolta Prods Div of Gen Tire & Rubber, Lawrence, Mass, prod adv mgr	Same, dir of adv
Robert G. Sidener	Schenley Intern'l, NY, sls mgr	Same, vp
Bernard Sless	Bayuk Cigars, Lewis Div, Phila, asst to pres	Same, gen sls mgr
William A. Stephens	General Mills, Minnpls, comptroller of mech div	Same, admin asst to pres
Charles M. Underhill	ABC, NY, vp	US Steel, NY, public relations dept tv stf

5. Station Changes (reps, network affiliation, power increases)

CKMO, Vancouver, B. C. changes call letters to C-FUN	WDUZ, Green Bay, Wis, became Keystone affil 25 Feb
KATZ, St. Louis, Mo, names Forjoe & Co natl rep	WDXI-TV, Jackson, Tenn, began comml programing Sun, 6 Mar
KDSH, Boise, Idaho, changes call letters to KBOI (r&tv) (CBS affil)	WELY, Ely Minn, became Keystone affil 25 Feb
KFVS-TV, Cape Girardeau, Mo, names Headley-Reed natl rep	WEPC, South Pittsburgh, Tenn, became Keystone affil 25 Feb
KGA, Spokane, Wash, names Everett-McKinney natl rep	WFLA-TV, Tampa, Fla, went into night-time oper 21 Feb
KNCK, Concordia, Kan, became Keystone affil 25 Feb	WFRV, Green Bay, Wis, names Headley-Reed natl rep
KTCB, Malden, Mo, became Keystone affil 25 Feb	WHMP, Northampton, Mass, became Keystone affil 25 Feb
KWNA, Winnemucca, Nev, became Keystone affil 25 Feb	WMGT, Albany-Pittsfield, becomes DuMont affil, effective 3 May, replacing WROW-TV, Albany as DuMont affil
WBRT, Bardstown, Ky, became Keystone affil 25 Feb	WSFA-TV, Montgomery, Ala, names The Katz Agency natl rep
WBTO, Linton, Ind, became Keystone affil 25 Feb	WTVO, Rockford, Ill, names Headley-Reed natl rep
WCSC-A, Charleston, S. C., has restored service from 6-9 am	
WDKN, Dickson, Tenn, became Keystone affil 25 Feb	

WKMH

DEARBORN - DETROIT

WKMF

FLINT, MICHIGAN

WKHM

JACKSON, MICHIGAN

WSAM

SAGINAW, MICHIGAN

HEAP BIG HUNK OF RICH MICHIGAN MARKET!

Big wampum here! 80% of Michigan's 6-billion dollar buying power is covered by Knorr Broadcasting Corporation's 4-power-packed stations. And, folks listen, continuously . . . in their homes . . . in their cars . . . to the stations that broadcast what they love most . . . NEWS, MUSIC and SPORTS!

BUY ANY 2 OR MORE
OF THESE POWERFUL
STATIONS AND SAVE
10% FROM RATE CARD

WKMH—Dearborn-Detroit

WKMF—Flint, Mich.

WKHM—Jackson, Mich.

WSAM—Saginaw, Mich.

SAVE
10%

Represented By Headley-Reed

The Community Stations



KNORR Broadcasting CORP.

You Buy Michigan's Biggest Buying Power Through...

“GBP really pays off!”



No mystery about it. There's a bag full of money in this plan . . . an entirely *new Group Buying Plan* by CBS Radio Spot Sales. And all you need to start right away is 3 nighttime quarter-hours (or the equivalent) on any 3 of the 14 leading stations represented by CBS Radio Spot Sales.

Then, because you are an eligible GBP advertiser, you receive — *over and above all other earned discounts allowed by each station you select — an additional 15 per cent discount!*

There's more. For each additional station you use, up to and including all 14, you receive an additional 1 per cent discount. Adds up to a potential *26 per cent discount* on your total investment *after all other discounts!*

There's lots more. Each of these 14 big CBS Radio stations is number one in its market, delivering the largest average share of the radio audience in its market, month after month after month!

There's even more. In dollars and cents you'll see how GBP means greater savings and leads to bigger profits. Call CBS Radio Spot Sales and we'll talk about a Group Buying Plan for you.

CBS RADIO SPOT SALES

REPRESENTS: WCBS, NEW YORK — WBBM, CHICAGO
KNX, LOS ANGELES — WCCO, MINNEAPOLIS — ST. PAUL
WCAU, PHILADELPHIA — WTOP, WASHINGTON
WBT, CHARLOTTE — KMOX, ST. LOUIS — WEEL, BOSTON
KSL, SALT LAKE CITY — KCBS, SAN FRANCISCO
WRVA, RICHMOND — WMBR, JACKSONVILLE — KOIN,
PORTLAND — THE COLUMBIA PACIFIC RADIO
NETWORK AND THE BONNEVILLE RADIO NETWORK





This is San Francisco...

where KCBS receives mail
from a minimum of
30 counties in Northern
California. That's 200 miles
from the city in every
direction but west. It takes
powerful radio (the best, of
course) to cover our market.

KCBS

50,000 WATTS

Represented by CBS Radio
Spot Sales



Mr. Sponsor

Walter Plant

Vice President
Lehn & Fink Products Corp., New York

Something new's been added to tv. over and beyond color and 3-D: another network half-hour of *I Love Lucy*, this time reruns of the 1951-1952 films. And Lehn & Fink's the sponsor who (through McCann-Erickson) has bought 52 weeks of reruns to be telecast over CBS TV, Sundays 6:00-6:30 p.m., starting 17 April.

"Everyone on Madison Avenue will be watching this show with interest," Walter Plant, Lehn & Fink Products Corp. v.p., told SPONSOR. "Of course," he added, "not with as much interest as we. Still, it's the first time that film reruns of a show have been put on network, and that in itself makes it an unusual buy. With this buy we feel we're getting, at a comparatively low cost, a show that has already proved its audience appeal. And Sunday afternoon we should get a different audience than that of the Monday night show, in addition to the people who missed the first run."

Walter Plant, younger of the two sons of Edward Plant, president of Lehn & Fink Products Corp., is a quiet, scholarly chap with pepper-and-salt hair. He's modest, retiring, tends to underplay himself. Brother Albert Plant, president of Dorothy Gray, a fully owned subsidiary of Lehn & Fink, is the talkative member of the family, who likes to recall earlier polo-playing days. Dorothy Gray will co-sponsor the *I Love Lucy* reruns. (See 26 July 1954 SPONSOR for profile of Albert Plant.)

In 1955, a SPONSOR-estimated 80% of Lehn & Fink's total advertising budget will be in television. With the *I Love Lucy* reruns, Lehn & Fink will continue sponsoring *The Ray Bolger Show*, ABC TV, Fridays, 8:30-9:00 p.m. until the contract ends in September.

"It will be very interesting to watch the ratings of the *Lucy* reruns and to compare its audience composition with the Monday night audience," remarked Walter Plant.

Does he expect the Sunday night reruns to take audience away from the Monday night show?

"Well, that's pretty hard to predict," Plant answered somewhat hesitantly. "Still, we're sure it will have a very good audience."

Walter Plant, who's been with the company for the past eight years, heads up the Canadian as well as European business of Lehn & Fink. "But I haven't been to Europe for two years," he added sadly. His U.S. interests include two sons and a daughter. ★ ★ ★



With innate immodesty, we call your attention to a **Fact:**

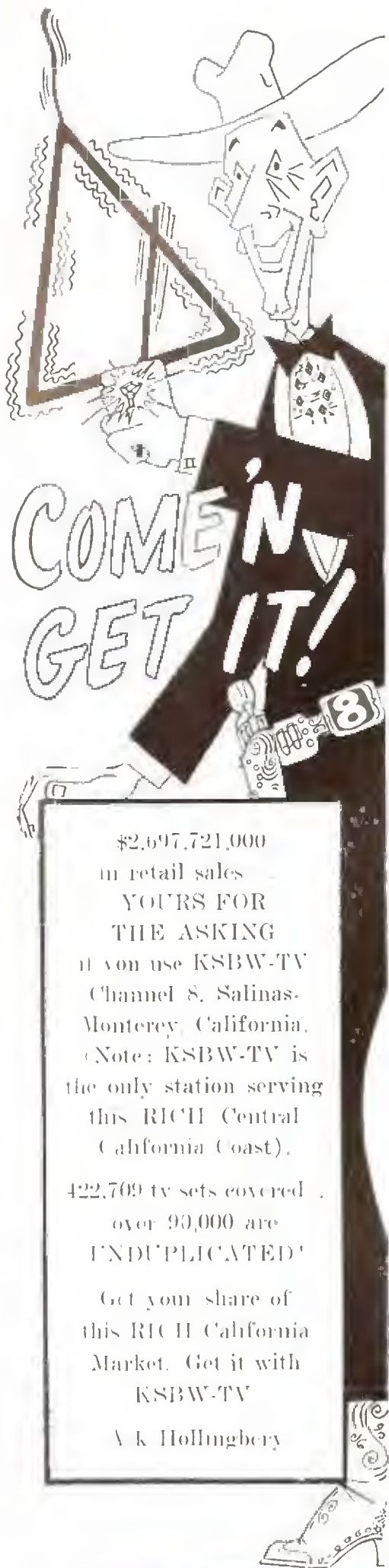
Amarillo is again No. 1 for the nation in retail sales per household . . . for the third consecutive year. If this suggests that we're worth an advertising investment, it's no coincidence.

KGNC AM
KGNC TV

Amarillo, Texas

NBC and DuMont Affiliate

Nat'l reps: The Katz Agency



\$2,697,721,000
in retail sales
YOURS FOR
THE ASKING
if you use KSBW-TV
Channel 8, Salinas-
Monterey, California.
(Note: KSBW-TV is
the only station serving
this RICH Central
California Coast).
422,709 tv sets covered .
over 90,000 are
UNDUPLICATED
Get your share of
this RICH California
Market. Get it with
KSBW-TV
A. K. Hollingbery



CBS, NBC, ABC, DUMONT

SPONSOR BACKSTAGE



by Joe Csida

Film price cutting still critical

There's little doubt that the film price-cutting situation continues critical. In this connection we found Reub Kaufman's blast against the price cutters interesting, but we're afraid it will have little effect on the general situation. One of the most expensive of the new half-hour shows (one that's said to cost over \$50,000 per episode) sold for \$16.50 in a certain small market, first run, recently. As long as the major producers and distributors will let product go at prices like that, there's little that can be done about the general situation. We've said this before, and we repeat it now: In the final analysis there's only one way to compete in the tv film market today, and that is to produce a fine show, of as exclusive a nature as possible. With such a show it is possible, providing adequate financing stands behind the production, to hold out for, and get a fair price for a series. A couple columns ago, while crystal-balling the tv film field, we mentioned that we believed this was an era in which the men would be separated from the boys, and developments since have caused us to forsake this opinion not at all.

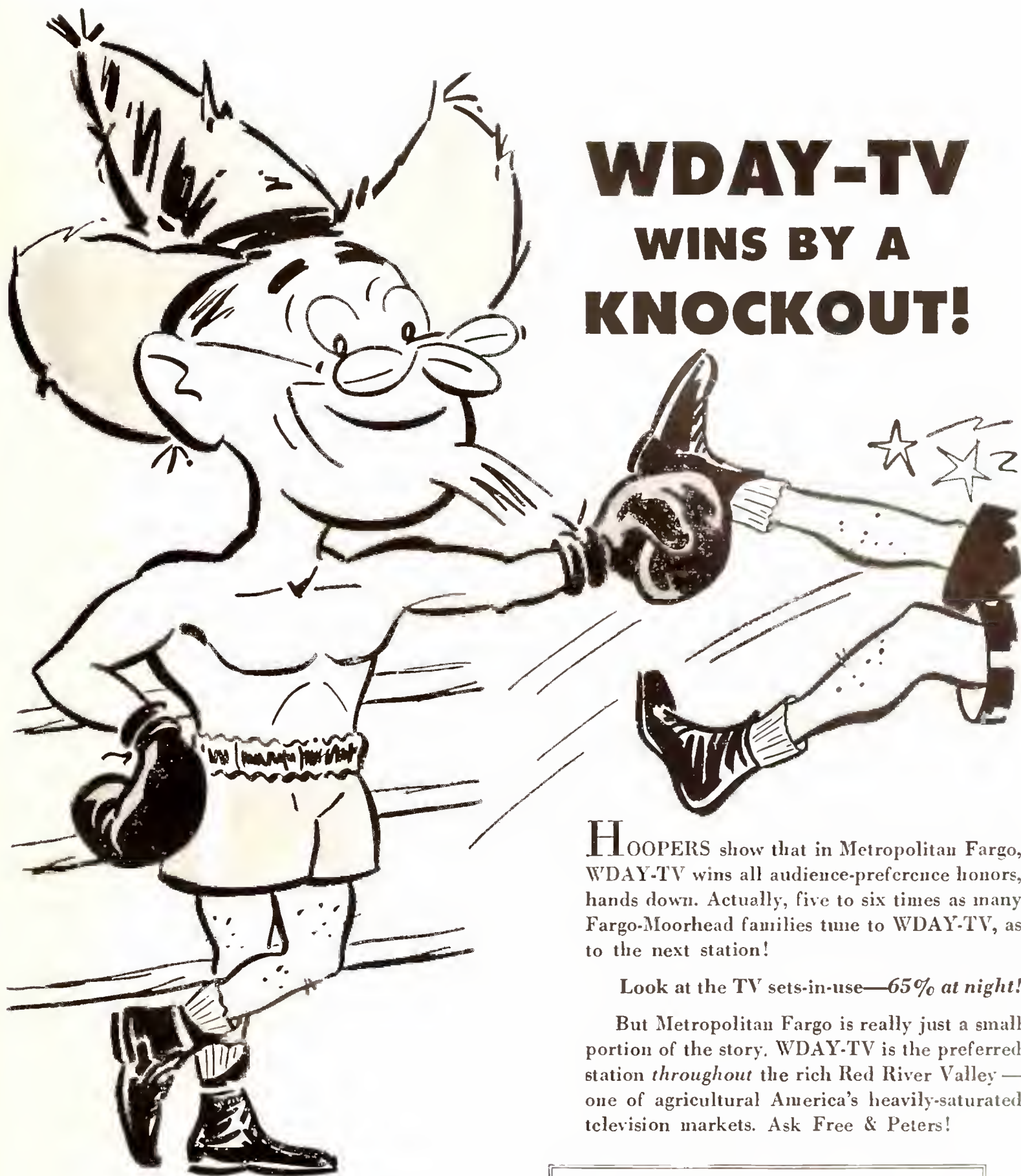
An infrequently discussed problem these days in the telefilm field is the failure of many accounts (and a number of them considered profitable, solvent operations) to pay their bills. Distributors and producers are running into an increasing amount of bad debts, and as a matter of fact, the first exploratory steps are now being taken to band distributors and producers together into an organization, one of the main functions of which would be to set up a credit information exchange. This situation, however, is only one which plagues the tv film field these days, and the probabilities are that many a season will have come and gone, before the field achieves the desired stability and status of industry health.

* * *

Jo Dine, formerly of NBC and Ziv, and now running his own public relations business with Alan Kalms, was telling me the other day about the interesting reaction to the story their firm put out about Mickey Sillerman of Television Programs of America. Most of the trade press and some dailies carried the yarn, which simply told of a 20-minute sales film Mickey had made in connection with TPA's *Captain Gallant* tv film series.

This seemed to me a fairly orthodox application of the
(Please turn to page 62)

WDAY-TV WINS BY A KNOCKOUT!



HOOPERS show that in Metropolitan Fargo, WDAY-TV wins all audience-preference honors, hands down. Actually, five to six times as many Fargo-Moorhead families tune to WDAY-TV, as to the next station!

Look at the TV sets-in-use—**65% at night!**

But Metropolitan Fargo is really just a small portion of the story. WDAY-TV is the preferred station *throughout* the rich Red River Valley — one of agricultural America's heavily-saturated television markets. Ask Free & Peters!

WDAY-TV

FARGO, N. D. • CHANNEL 6
Affiliated with NBC • ABC



FREE & PETERS, INC.
Exclusive National Representatives

HOOPER TELEVISION AUDIENCE INDEX
Fargo, N. D. - Moorhead, Minn. — Nov., 1954

	TV-SETS- In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*

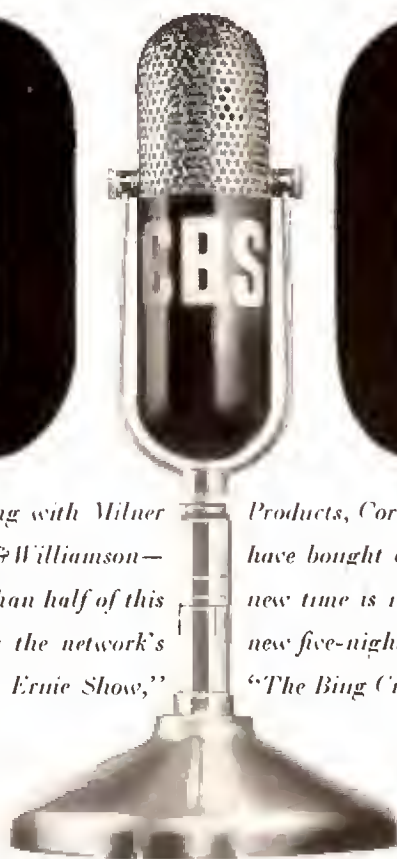
(*Adjusted to compensate for fact stations
were not telecasting all hours)

MORE

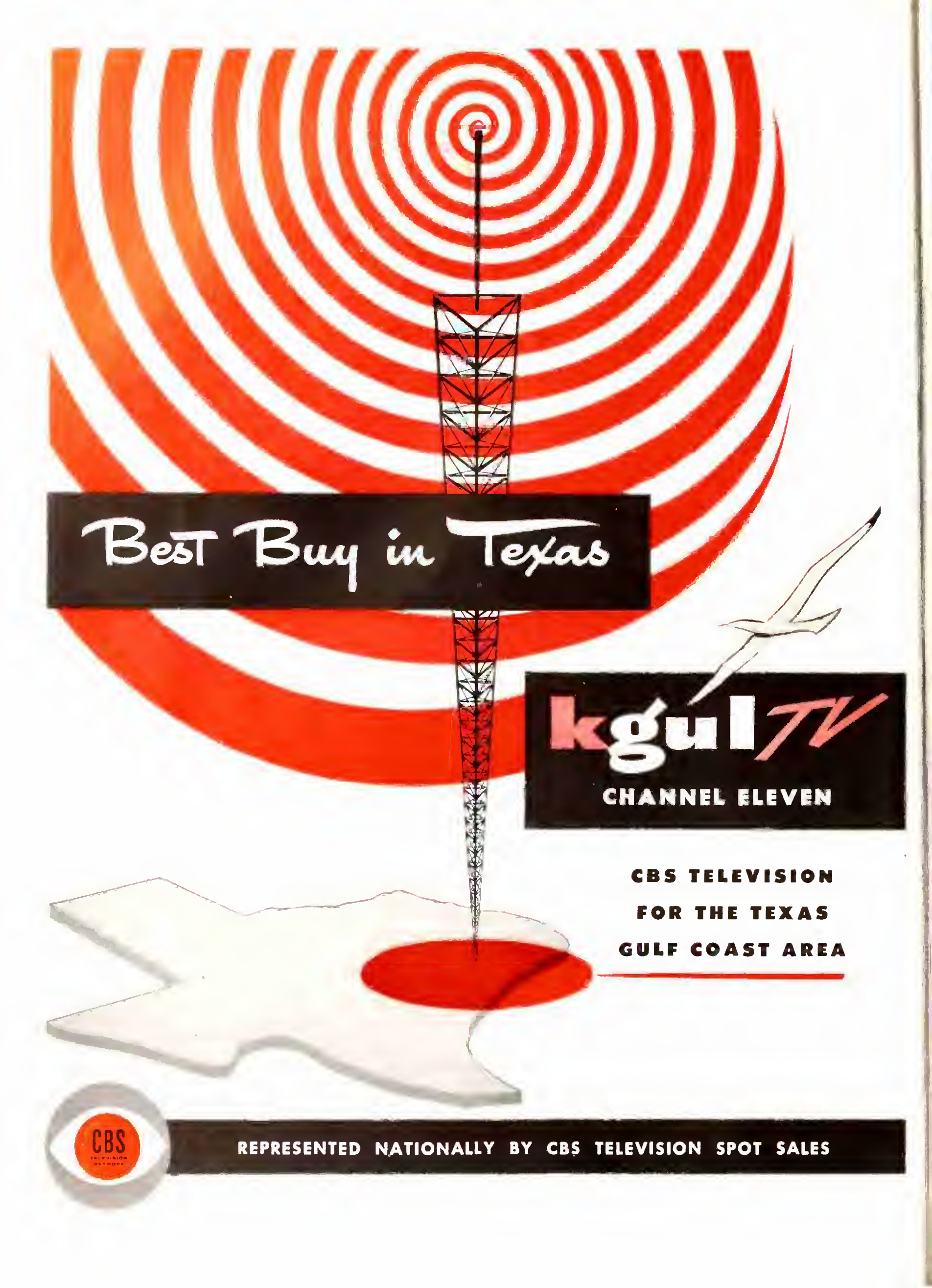
*motivates the sale. And some of the people
spending more time in network radio
increased its weekly time on CBS Radio
and Bristol-Myers, each by forty-five
by a half-hour....All on C*

an ever before, it's advertising that
to make the most sales are now
the last six months General Motors has
hour and a quarter. General Foods
minutes. Campana and Liggett & Myers,

RADIO



the beginning of October, the above companies - along with Milner
Lowe, Mutual Benefit, Consolidated Cosmetics, Brown & Williamson—
additional hours on the CBS Radio Network. More than half of this
are radio. And a good part of it is being invested in the network's
"The Amos 'n' Andy Music Hall," "The Tennessee Ernie Show,"
Products, Corn Products,
have bought a total
new time is in
new five-night-a-week
"The Bing Crosby Show."



Best Buy in Texas

kgulTV

CHANNEL ELEVEN

**CBS TELEVISION
FOR THE TEXAS
GULF COAST AREA**

CBS
TELEVISION
NETWORK

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES

HIGHLIGHTS of SPONSOR's survey of media directors

CONSENSUS ON RADIO'S FUTURE

HOPEFUL OUTLOOK for increased use of radio was seen by media men. But radio, they felt, would need fresher formats, realistic pricing, more thorough research, maximum flexibility

CONSENSUS ON TELEVISION'S COST

NO EXITING OF TV was envisioned by media panel, even if costs continue to rise. The agency men felt sponsors would stay tentative, even if it meant cutting back on frequency

CONSENSUS ON WHICH MEDIUM SELLS ITSELF BEST

MAGAZINES IN GENERAL tend to do the best sales job on agency men, panel members felt, citing the long-range objectives of sales campaigns, deep research on readers, age groups, uses

Survey covered 10 agencies heavy in radio-tv billings

WHO WAS COVERED? Media directors or associate media directors in 10 of agencies with largest radio-tv billings. Eight-tenths of group are v.p.'s. Agencies are: BBDO; Biow-Beirn-Toigo; Cunningham & Walsh; Foote, Cone & Belding; Kenyon & Eckhardt; Kudner; Lennen & Newell; Ted Bates; J. Walter Thompson; Young & Rubicam.

TOTAL BILLINGS? These agencies had total billings of over \$725 million in 1954, based on SPONSOR's 13 December 1954 survey of the top 20 air agencies. Air media billings amounted to over \$330 million in 1954.

10 MEDIA DIRECTORS:

How they view radio and television today

by Charles Sinclair

The article beginning on the next page draws together, for the first time, the basic air media thinking of 10 of the country's leading agency media executives. These men (see names, photos next page) make media recommendations involving over-all billings of more than \$725 million gross annually, and radio-tv billings adding up to more than \$330 million. The survey consisted of a series of depth interviews conducted at agency headquarters. The media men and their staffs were asked questions that dealt with everything from spot radio to tv "spectaculars," and from media buying trends to opinions concerning what media did the best all-around selling job to agency men. With many a client and agency scheduling discussions of fall radio-tv plans during the next few weeks, SPONSOR considers the comments of these high-level admen particularly timely.

10 MEDIA DIRECTORS: they tend to agree on major air matters

Question 1. *What are the principal problems you face today as a media executive in the day-to-day buying of radio and television?*

Two major radio-tv problems bedevil the media executives in SPONSOR's blue-ribbon panel today:

Radio: Much work is required today to overcome emotional resistance to radio on the part of tv-conscious clients. This job is made tougher, agency men feel, by the frequent lack of good, persuasive reasons for purchasing radio furnished by radio salesmen.

Television: There's little in the way of basic problems in selling tv values to clients, apart from occasional justifications of its costs. Principally, the tv problem boils down to a lack of good availabilities to offer clients and a lack of up-to-date coverage and set count information.

Most of the problems cited to SPONSOR in its survey fell into one or the other (or both) of these categories.

Here are typical opinions:

- "We have no major problems today in re-selling radio to clients," said the media v.p. of one of the largest ad agencies surveyed. "After much discussion back and forth with them, I think most clients have placed radio in a good media perspective. In fact, we'll probably have more radio in

1955 than we've had in the past three years."

- "Our principal radio problem," said K&E's Associate Media Director Phil Kenney, "is still that of justifying the use of the medium to those who work in an office all day and then go home at night and watch tv. However, there's been a revitalization of client interest lately in radio proposals."

- "We have a general problem in radio and tv in that both media lack standards of circulation and ratings. In circulation, for example, we are daily getting further away from industry 'bench mark' measurements. Ratings often create problems of client confusion because of their variances and multiplicity," said Kudner v.p. Hugh Johnson.

Question 2. *What, in your opinion are some of the opportunities agencies and clients are overlooking today in buying radio or tv?*

The most immediate answer to this from the media executive panel usually took the form of "We don't overlook any opportunities—we look at everything, as a good agency should."

Clients, however, sometimes pass over a good bet in radio or tv before they've investigated it thoroughly, the admen say.

- "Generally speaking, the most over-

looked opportunity in radio is that of its frequency value—package plans with a solid punch and the delivery of a mass audience," said BBDO media v.p. Fred Barrett. "In tv, both agency and clients are constantly investigating all angles and opportunities. We have BBDO clients using tv around the clock, from the choicest network nighttime programs to 'C' class time on local outlets."

- "I'm not aware that we've missed any good opportunities," said Y&R



BBDO: Fred Barrett, V.p. in Charge of Media

K&E: Phil Kenney, Associate Media Director

Kudner: Hugh Johnson, V.p. in Charge of Media

L&N: Anthony De Pierro, V.p. in Charge of Media

JWT: Arthur Porter, V.p. in Charge of Media





ates: C. E. Midgley, Jr.,
Group Supervisor



B-B-T: John Kucera, V.p. in
Charge of Radio-Tv Time Buying



C&W: Newman McEvoy, V.p.
and Media Director



FC&B: Paul Gerhold, V.p. in
Charge of Media and Research

v.p. Peter Levathes. "If we're not 'bullish' about certain slots in day-time tv, it's largely because we feel they are over-priced with relation to nighttime tv rates and audience size, for example."

• "Some admen may be overlooking the value of low-rated radio shows that feature strong selling personalities," said FC&B media and research v.p. Paul Gerhold. "This could easily be caused by an over-reliance on sheer statistics which would not show the

sales effectiveness of programing."

The fact that media executives face the special problem of having an overwhelming selection of media before them was stressed by J. Walter Thompson v.p. Arthur Porter, who stated:

• "Before a media man selects from the over 400 tv stations, 2,698 radio stations, 1,785 dailies, 544 Sunday papers, 10,326 country weeklies, 6,092 consumer magazines, and 1,200 outdoor plants available he must know three things: (1) a complete picture of his client's marketing position, (2) what kind of copy story is going to be told, and if it is dependent upon demonstrations, prestige, or it is lengthy sell or short, fast sell, (3) the kind and amount of advertising weight being released by his client's competitors."

To do this, the JWT agencyman feels, media men must also make thorough investigations of all media opportunities. Those that aren't bought, for the most part, don't fit the client's overall plan.

Question 3. *What major trends have appeared in the methods by which your agency buys radio and television?*

The biggest single trend in large-agency media buying can be summed up in a word: "integration."

The top agencies, SPONSOR's checkup shows, are making a concerted effort to build closer links and establish firmer liaison between broadcast buying and other forms of media purchasing, such as print and outdoor.

For the most part, this has been accomplished through step-ups in the amount of information that is exchanged between buyers, or through closer linking of broadcast and print buyers through media supervisors. The majority of large agencies today buy under a "group system," with teams of specialists reporting to a group supervisor who is responsible for media purchases for a group of accounts.

Young & Rubicam, in the past couple of seasons, has been making the boldest step of all. Y&R, as most admen know, has changed to the "account buyer" system whereby individual buyers purchase all major forms of media for one or more accounts. Most agencies, although they're trending in this direction, still keep their air and print buying separated as far as individual buyers are concerned. However, there's no separation anywhere of air media buying into teams of "radio" and "tv" buyers; broadcast buyers purchase both media, hear proposals from both sides.

Here are some individual comments from agency men on this topic:

• "The more we work in the 'all-media purchasing' pattern, the more we like it," said Y&R's Peter Levathes. "Our buyers concern themselves closely with client problems, and are likely to be more objective in their selection of media, and more creative. Most of the time, you can't tell quickly whether a Y&R buyer has been trained original-
(Please turn to page 108)

Peter Levathes, V.p.
Charge of Media Relations



Schweppes brings the famo

UP 233% IN 1954

Sales rose dramatically during first



1953

How do you broadcast a beard?

How do you translate a powerful visual conception into an effective aural equivalent? This is a classic question raised by print-oriented ad-men.

Such a translation may well have seemed impossible to many when the luxuriant chin-piece of Commander Edward Whitehead first appeared in *The New Yorker* in May 1953. Moreover, the copy that extolled Schweppes Quinine Water was sophisticated, literate, obviously directed to a discriminating minority.

Yet today you are as likely to hear the polished pitch of Schweppesman Whitehead between basketball scores or following a pop disk as during the intermission of a classical concert.

Spot radio, in fact, has become one of Schweppes' major media, this year dividing equally with newspaper and magazines the SPONSOR-estimated ad budget of about \$1,000,000.

In many markets radio does most of the job, since the magazines—*The New Yorker*, *Gourmet*, *Cue*—cover only a few cities well. The account's first full U.S. radio year—1954—is also the year of its most rapid distribution growth. In 1953 you could purchase the quinine water only in New York. Today, the distribution network encompasses some 50 markets.

This growth is reflected in a spectacularly steep sales curve. In 1952 only 30,000 cases were sold. The jump between 1953 and 1954 was 233%; Schweppes' agency is Ogilvy, Benson and Mather. (See statement by agency president David Ogilvy in box, right.)

Hitting a market: The Schweppes media combination for developing a market consists of a co-ordinated radio-newspaper campaign, under the supervision of agency media director James McCaffrey. Pattern is to open hard with a 40-100 per week announcement schedule and taper off after the saturation period to a sustained fairly

SPONSOR

heard to spot radio



ish quinine water turned to audio version of celebrated magazine campaign

heavy announcement frequency.

The quinine water market is seasonal, varying in length with the hot weather period.

Associate a/e Barry Loughrane explains the approach this way: "Magazines give us the national prestige coverage; in the individual market the very large newspaper space gives us strong impact; spot radio provides frequency and continuity."

Spot radio permits reaching a wide cross-section of prospects says time-buyer Ann Janowicz. She seeks a substantial male audience component on the assumption that the man's brand preference is important in determining the family's purchasing with respect to such a product. "This is particularly important," she says, "in those areas where the mixer is to be found mostly in liquor stores."

She estimates that the ad dollar is weighted about 65/35 in favor of the male audience.

For this reason, many of the Schweppes announcements will be heard in the early "wake-up" period, and during the afternoon "drive-home" time in many cities.

In Los Angeles and Detroit, as well as in other places, Miss Janowicz reports, the car audience is considered the important one. In Detroit, for example, over 70% of the announcements are aired between 3:30 and 6:30 p.m., which is the period when people are coming from and going to work in accordance with the auto city's "stagger schedule" practice. The man driving home may be tired and hot, therefore a good prospect for a sales pitch about a cooling, refreshing drink.

While cost-per-1,000 is not the primary concern, station package discounts are important. A market's air budget, Miss Janowicz explains, is predicated on the minimums necessary to qualify for such published discounts.

In New York, for example, the 1954 weekly schedule was divided so as to take advantage of the rate structures of



How David Ogilvy views the Schweppes account

Commander Whitehead is a symbol of the English origin of Schweppes. He is chief representative in the Western Hemisphere of this great 160-year-old English house.

Consumers seem on the whole to be more interested in people and personalities than in trademarks and corporations, a discovery made long since by Claude Hopkins. One of the most interesting things about Ford is Henry Ford; one of the most interesting things about Helena Rubenstein is Mme. Rubenstein. The consumer likes to know what kind of a human being stands behind the product of his choice.

The impact of the Whitehead advertisements, whether printed or broadcast, is fantastic compared with the impact of "ordinary" advertisements. It reaffirms my belief that the difference between great and ordinary advertising is of the same order as the difference between dynamite and plutonium.

Whitehead in print has an impact the like of which I have never seen, and Whitehead on radio is even more resultful.

The imagination boggles at the results which we are going to get when we combine Commander Whitehead's voice and visual personality in television advertising.

five stations: WQXR-20, WNEW-42, WOR-10, WMGM-12, WMCA-9.

Note the audience range from the classical music lover of WQXR to the sports enthusiast of WMGM. WOR delivers the housewife audience, WNEW and WMCA the music-and-news listener, in the agency's opinion.

A station, says Ann Janowicz, develops a distinct personality, attracts a certain kind of audience. It is more important for Schweppes that its mes-

sage reach a large portion of the specific audience types than that any particular announcement hit a peak listenership. Thus the lack of emphasis on ratings, the concern with the intangible of program character.

The Schweppes problem: In 1953 Schweppes faced the problem of converting its products from an *import* to a *domestic* basis. The specific problem (Please turn to page 90)

In addition to starring in Schweppes commercials Commander Whitehead gets plenty of publicity for firm in form of interviews like this one on WINZ, Miami. He's natural performer

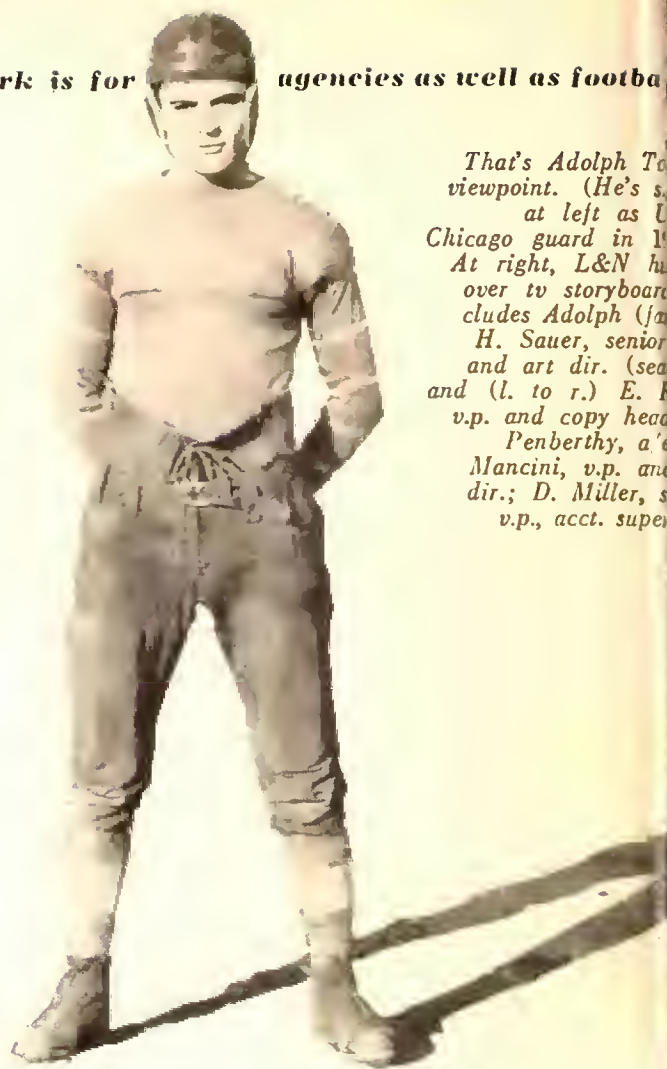


THE

TWO

TOIGOS

Teamwork is for agencies as well as football



That's Adolph Toigo's viewpoint. (He's seen at left as University of Chicago guard in 1934. At right, L&N has taken over tv storyboard duties. Adolph (far left) is senior copywriter and art dir. (second from left) E. H. Penberthy, a senior copywriter; Mancini, v.p. and art dir.; D. Miller, senior copywriter, acct. supervisor.

Former co-owners of a gas station, the two cousins now formulate advertising strategy for competing cigarette brands: Philip Morris (John) and Old Golds (Adolph)

by Evelyn Konrad

Which is rougher—the coal mines or Madison Avenue?

No mere rhetorical question this. There are at least two top agency executives who could draw such a comparison out of their own experience: Adolph Toigo, president of Lennen & Newell, and John Toigo, executive v.p. of Biow-Beirn-Toigo. Both men rose to their present positions late in

1954, within a month of each other. Both men had worked in the coal mines back in their Illinois hometown, Bensld, when they were teen-agers.

Which was harder, mining or advertising?

"Well," says Adolph Toigo, "When I drove a mule in the mines some 35 years ago, there's one thing I always told my mule: 'The only difference be-

tween you and me is that you've got to stay here, and I don't.' But for a long time I didn't think I'd make it, and there are times now when I'm not so sure it was such a great idea." (John Toigo hasn't had time lately to reflect on the question in itself a partial answer.)

In Part One (7 March 1955) SPONSOR traced this transition from coal mines to Madison Avenue, sketching the careers of the Cousins Toigo from Bensld through the University of Chicago, and after long-term stints with various agencies, on to Lennen & Newell and Biow-Beirn-Toigo.

In this article, SPONSOR will show how the individual advertising background and philosophies, the personalities of the two Toigos have influenced the development of advertising strategy for their accounts; how their thinking is reflected in the use of air media by these two major radio-tv agencies. (In 1954, the two agencies, together, billed well over \$50 million in radio and tv: Biow-Beirn-Toigo had 69% of total 1954 billings, or \$33.4 million in air media; Lennen & Newell, 57% of



John Toigo, Biow-Beirn-Toigo's executive v.p. (above), says advertising is just "one of several factors contributing toward a sale." How come Philip Morris, with their top-rated tv "Lucy", slipped in sales? Said he: "If they'd had a poorer show, they'd have slipped further."



total, or \$20 million in radio-tv.)

"You can't make conclusive inter-media comparisons," says Adolph Toigo. "But the indications are that tv, when used properly, gives better registration than any other medium.

"The most important thing is to understand the consumers' attitude about your client's product. And if your story is basically right, you should go on with it indefinitely because values to consumers of the product are constant and if the product doesn't change, then dramatization is constant. You can change the execution of the theme to maintain interest, but don't change the theme."

Old Gold's "Treat instead of a treatment" theme is an example of long-term consistency in advertising; this theme was used by Lennen & Newell for seven or eight years. Old Golds sponsor two half-hours weekly on network tv, used spot radio as well recently to introduce its new filter king cigarette.

Biow-Beirn-Toigo also has a cigarette account as one of its major air advertisers—Philip Morris. SPONSOR asked John Toigo: "How do you ac-

count for the fact that Philip Morris sales are slipping even though the cigarette has been advertised on the top-rated tv show?"

"If they had a poorer show, they'd probably have slipped further." John Toigo answered, adding, "Advertising's



Twigs, Adolph's son (above), is one of six Toigo-Rigotti's in advertising

only one of several factors contributing toward a sale, and tv is only one of several advertising media."

A few days after he'd made this statement, Philip Morris cancelled its four-year sponsorship of *I Love Lucy*. PM retains sponsorship of *Public Defender*, CBS TV, and two CBS Radio

shows. *My Little Margie* and *Tennessee Ernie*. It will put some of the money freed from *Lucy* into spot tv and newspapers.

Though their agencies are in hot competition to sell Philip Morris and Old Gold, the two cousins remain fast friends. There are, actually, four other members of the Toigo-Rigotti family who're in some phase of the advertising business: Jerry Toigo is a Pepsi-Cola bottler in Joliet, Ill. and a former adman; John Rigotti is assistant research director at Foote, Cone & Belding, Chicago; Romolo Rigotti is art director for MacFarland-Aveyard, Chicago; and Oliver "Twigs" Toigo, Adolph's 23-year-old son, is in Lennen & Newell's contact department.

The two, however, whose careers seemed most closely linked are John and Adolph Toigo. At one time the two men worked in the same agency in Chicago. But Adolph came up from the ranks through research, while John began as a copywriter.

Adolph considers Lennen & Newell a "research-conscious" agency, personally continues his contact with
(Please turn to 104)



CROWDS STOOD IN RAIN TO WATCH WVDA WINDOW OPERATION. RESULTS: UPPED STORE SALES, MORE LISTENERS FOR WVDA

The station in a sponsor's window

When WVDA and R. H. White joined forces, they met with unexpected success

Department stores have long displayed a frustrating indifference to the use of air media. But up in Boston recently, the print-oriented sentiments of one big department store were turned into enthusiastic support of radio by a Boston station operating on the principle, "If you can't lick 'em, join 'em."

WVDA was a longtime wooer of the unresponsive R. H. White department store until one day, a station-store conclave gave birth to a promising idea for a mutual promotion: moving the radio studio to the store's main window and running its full-day broadcast operation right there, every day for a sustained period.

So it was agreed—and so it happened. And so impressed was R. H. White with the results that it became WVDA's biggest user of time, now spends approximately \$25,000 a year for advertising on the station. White is happy with its upped sales volume and WVDA can boast of increased listening.

But the "station in the window" proved to be a much bigger force than anyone at the outset thought it might

be. Not only did it attract crowds which spilled over into the street and disrupted traffic, but it turned out to be a magnet for some two and a half million people, pulled to the store customers from Maine, New Hampshire, Rhode Island and provinces of Canada.

The entire operation proved to be a highly successful "quid pro quo" venture. In addition, the fact that store officials themselves took an active part and personally appeared on the air, points up an interesting principle: that

case history

personal contact with and participation in a given venture can generate enthusiasm where none may have existed before. It was in this way that WVDA sustained White's interest in radio after the initial excitement had worn off.

(Please turn to page 66)

Big-name personalities such as Eartha Kitt, Jimmy Durante, Frankie Laine were induced to visit store, be presented over air. Station in window became mecca for some 2,500,000 people



Two plans to sell NIGHTTIME RADIO

**They offer differing ad approaches to sponsor
seeking economical, after-dark circulation**

1 CBS SPOT SALES: NEW GROUP PLAN

New Group Buying Plan of CBS Radio Spot Sales offers graduated discounts to nighttime advertisers ranging from 15% for three outlets up to 26% for all 11 stations represented by group. To qualify for discounts clients must buy the dollar equivalent of three times the one-time, evening quarter-hour rate on at least three stations. The GBP discounts are in addition to regular station discounts and apply to purchases between 7:00 and 11:00 p.m., except for Pacific Coast, where 6:00-10:00 p.m. period applies. For complete story, see page 38

2 QRG: 35 STATIONS TO COVER THE U. S.

Quality Radio Group, tape programming "network," offers advertisers a relative handful of high-power stations whose signals, QRG says, cover 90% of U. S. radio homes. Clients must buy all stations in group, time purchases must be in units of 15 minutes or more. While no rate card has been published, it is known that discounts for buying group will be offered in addition to regular station discounts. QRG stresses economy of powerhouse coverage and seeks to sell to sponsors with wide distribution. For complete story, see page 10



CBS Spot Sales approach: up to 26% discount for group buys

Graduated formula gives nighttime clients additional discounts for buying as few as three stations in latest group selling move

Newest effort to sell nighttime radio comes out of the CBS Radio Spot Sales station rep firm.

It offers something new in the business: a graduated discount formula which combines the flexibility of spot and the mass circulation economy of network buys.

Like the Quality Radio Group (see following story) and the National Saturation Group (NATSAT) plan of the John Blair station rep firm it represents a trend which is blurring the line between spot and network buying

in the radio medium.

Dubbed the Group Buying Plan, it's offered to advertisers on behalf of all 14 stations represented by CBS Radio Spot Sales. Here's how it works:

If an advertiser buys a certain amount of evening time on three or more of the CBS Spot Sales stations he gets discounts ranging from 15 to 26%, depending on the number of stations he buys. For each additional station above three, the advertiser gets another 1% off. (See boxes on next page.) These discounts are in addi-

tion to the regular station discounts.

To qualify for these discounts, the client must buy the dollar equivalent of three times the single evening quarter hour rate on each station during a week's period. On all but one station this is equal to 21 announcements. The time must be bought between 7:00 and 11:00 p.m. except for the Pacific Coast, where the applicable period is 6:00-10:00 p.m.

Like a growing number of radio rate cards and package plans, the CBS buying plan is tailored to the in-and-out

Nighttime Group Buying Plan of CBS Radio Spot Sales is explained by Henry Flynn, left, general sales manager. Listening,

l. to r., are Wendell Campbell, CBS Radio vice president; Stanley Pulver, air media manager, Lever Bros.; Newell Schwin of spot sales firm



DISCOUNTS: They depend on the number of stations bought

NUMBER OF STATIONS	DISCOUNTS
ANY 3 STATIONS	15%
ANY 4 STATIONS	16%
ANY 5 STATIONS	17%
ANY 6 STATIONS	18%
ANY 7 STATIONS	19%
ANY 8 STATIONS	20%
ANY 9 STATIONS	21%
ANY 10 STATIONS	22%
ANY 11 STATIONS	23%
ANY 12 STATIONS	24%
ANY 13 STATIONS	25%

ALL 14 STATIONS. 26%

Nighttime discounts shown above are on top of regular station discounts. Client must buy at least three stations to get them

TO QUALIFY: These minimums must be spent on each station to earn added discounts

STATION	CITY	MINIMUM
KCBS	SAN FRANCISCO	\$600.00
KMOX	ST. LOUIS	654.00
KNX	LOS ANGELES	780.00
KOIN	PORTLAND	225.00
KSL	SALT LAKE CITY	270.00
WBBM	CHICAGO	648.00
WBT	CHARLOTTE	510.00
WCAU	PHILADELPHIA	600.00
WCBS	NEW YORK	1620.00
WCCO	MINNEAPOLIS	720.00
WEEI	BOSTON	630.00
WMBR	JACKSONVILLE	114.00
WRVA	RICHMOND	264.00
WTOP	WASHINGTON	315.00

Dollar figures at right are equivalent of three times the single evening quarter hour rate, which is minimum amount which can be spent at night to earn discounts at left

advertiser. While CBS, as well as other radio sales outfits, stress that frequency of advertising is essential to get the best results out of radio, a client for GBP can buy a single week, if he chooses, and still qualify for the discounts schedule.

It is interesting to note that the Blair NATSAT plan, while it can be bought for a single week, gives additional discounts for greater frequency. The NATSAT discounts go up to 10% for 52-week buys.

Under the NATSAT plan the advertiser has to buy all 14 stations represented by Blair, except that the rep won't insist on the advertiser buying markets where he has no distribution.

The Blair plan, which is based on a minimum of 24 participations per week per station, usually provides for a combination of day and night purchases. However, the firm will sell NATSAT for a nighttime-only purchase.

In its GBP presentation to advertisers and agencies, CBS Radio Spot Sales stresses its 14 stations' coverage of great clusters of the nation's population. This, says, CBS is "the nation in a nutshell. . . .

"In fact," the presentation says, "37% of the nation's population lives within the intense coverage areas of these 14 stations. And 50% of the country's population lives within the 14 stations' total service areas."

CBS estimates, on the basis of the 1952 Nielsen Coverage Service figures on radio ownership projected against 1954 Sales Management family figures that 17,665,270 unduplicated radio homes are within the 14 stations' nighttime "basic service areas."

GBP is geared for frequency, CBS says, and gives the following example: An advertiser can buy as many as 19,528,320 family advertising impressions for 39¢-per-1,000 or 34,089,930 listener advertising impressions for 22¢-per-1,000. This assumes maximum discounts on both the station and GBP level. Audience figures are based on Pulse, except for Salt Lake City, where Hooper was used.

Costs-per-1,000 with fewer than 14 stations are also low, the presentation tells advertisers. Here are two examples cited. Both assume maximum discounts.

For three stations: An advertiser

who buys WCBS, New York; WCCO, Minneapolis-St. Paul, and KOIN, Portland can buy family advertising impressions for 59¢-per-1,000 and listener advertising impressions for 34¢-per-1,000. Weekly cost is \$3,502.42. Weekly family impressions come to nearly six million and weekly listener impressions come to nearly 10.5 million.

For six stations: For a weekly cost of \$3,000 even, an advertiser can corral more than six million family impressions for 49¢-per-1,000 and more than 10 million listener impressions for 29¢-per-1,000. Like the above example, the stations were selected at random and are figured on a 52-week basis. The stations included in this calculation are WEEI, Boston; WTOP, Washington; KSL, Salt Lake City; KNX, Los Angeles; WCAU, Philadelphia; KMOX, St. Louis.

One effect of the discounts, it is pointed out by Sherril Taylor, manager of sales promotion for CBS Radio Spot Sales, is that if a client buys, say, WCBS plus two others he can get or almost get one of them free. In the three-station example given above an

(Please turn to page 98)

QRG SAYS ITS STATIONS IN THESE MARKETS WILL COVER 90% OF U.S.

MARKET	CALL LETTERS	NETWORK	POWER**
NEW YORK	WOR	MBS	50,000
CHICAGO	WGN	MBS	50,000
LOS ANGELES	KFI	NBC	50,000
PHILADELPHIA	WCAU	CBS	50,000
DETROIT	WWJ	NBC	50,000
BOSTON-SPRINGFIELD	WBZ-A	NBC	51,000
SAN FRANCISCO*		Not definite	
PITTSBURGH	KDKA	NBC	50,000
ST. LOUIS*		Not definite	
WASHINGTON	WTOP	CBS	50,000
CLEVELAND	WGAR	CBS	50,000
BALTIMORE	WBAL	NBC	50,000
MINNEAPOLIS	WCCO	CBS	50,000
BUFFALO*		Not definite	
HOUSTON	KPRC	NBC	5,000
CINCINNATI	WLW	NBC	50,000
KANSAS CITY	KCMO	ABC	10,000
SEATTLE	KIRO	CBS	50,000

MARKET	CALL LETTERS	NETWORK	POWER**
PORTLAND	KEX	ABC	50,000
NEW ORLEANS	WWL	CBS	50,000
ATLANTA	WSB	NBC	50,000
FT. WORTH-DALLAS (Share Time 820 kc)	WBAP WFAA	NBC	50,000
DENVER	KOA	NBC	50,000
MIAMI*		Not definite	
SAN ANTONIO	WOAI	NBC	50,000
ROCHESTER*		Not definite	
OMAHA	WOW	NBC	5,000
RICHMOND	WRVA	CBS	50,000
NASHVILLE	WSM	NBC	50,000
SALT LAKE CITY	KSL	CBS	50,000
TULSA	KVOO	NBC	50,000
DES MOINES	WHO	NBC	50,000
CHARLOTTE	WBT	CBS	50,000
ALBUQUERQUE	KOB	NBC	25,000
RALEIGH	WPTF	NBC	50,000

Station pending clearance. Nighttime



2 QRG's approach: 35 stations

The push to sell nighttime radio is getting important impetus from efforts by Quality Radio Group. The group is now getting underway in earnest and is putting special emphasis on its line-up of power stations.

The idea of covering the country with a small list of high power am stations has appealed to admen for years. As far back as the Thirties there was talk of blanketing the U.S. with a few half-million watt signals booming out over vast regions, each station covering skillions of listeners.

The super-powerhouses never came about but the 50 kw outlets and some lesser-powered regional stations still offer substantial umbrella coverage.


National advertisers have been buying groups of them for years. However, because of network option time, these buys have often been confined to announcements. Moreover, it had not been possible to buy a small group of powerhouses through one sales office, with discounts for group purchases, and which would provide anything near national coverage.

Until recently, that is. Now, through the Quality Radio Group, admen are offered a group of three dozen or so am power outlets whose signals, QRG claims, cover about 90% of all U.S. radio homes with a minimum of overlap (see map on next page).

QRG was organized last fall after a

few years of planning. (See "Quality Radio Group: what it has to offer," SPONSOR, 20 September 1954). Consisting at the time it was organized of two dozen network affiliates, its avowed purpose was to sell those nighttime periods the webs couldn't. Since that time QRG has acquired a president, Ward Quaak, who is a Crosley Broadcasting Corp. executive; an executive vice president, William B. Ryan, formerly president of what is now RAB; a staff and a more clear-cut idea of what it will do.

The basic outline of QRG remains. It is a cooperative tape programming group, not a network in the conventional sense. It is selling nighttime radio, plus Sunday afternoon. Present



Signal coverage of QRG stations embraces 90% of U. S. families, retail sales, effective buying income, says QRG presentation to clients, agencies. Of 30 stations currently in group, 26 have 50 kw nighttime power. As list at left shows, outlets in San Francisco, St. Louis, Buffalo, Miami, Rochester will be added.

Grey areas show counties where QRG stations had 10% or more nighttime, once-a-week, 1952 SAMS audience. Map differs slightly from list at left due to station changes

to cover the U.S. Tape programing "network" is sold as group, is aimed at clients with wide distribution

policy is to sell QRG stations as a group only. The early idea of adding stations to a basic core of QRG outlets to pick up some additional circulation for clients with specific distribution problems has been discarded. It is felt that the QRG lineup, as presently contemplated, covers so much of the U.S. that additional stations would, in most cases, mean substantial signal overlap.

The QRG policy of selling itself as a group points clearly to the group's sales target: national advertisers with wide distribution. Regional clients, as well as national advertisers with big holes in their distribution, would find QRG's full circulation wasteful. QRG seeks to interest advertisers who have never used radio as well as sponsors

now on the networks or using spot radio on a nation-wide basis.

As currently announced, there are 30 QRG stations covering the nation's top markets with San Francisco, St. Louis, Buffalo, Miami and Rochester expected to be added shortly and perhaps one or two more to be included later on. Of the 30 now in, 26 have nighttime power of 50,000 watts, one has 25,000, one has 10,000 and two have 5,000. If current negotiations for additional stations are carried through, the five markets to be added will mean another two 50,000-watt and three 5,000-watt outlets. The 35 stations include 21 NBC affiliates, nine CBS affiliates and two each from ABC and MBS.

As previously brought out, the signals of these 35 stations cover about 90% of all radio homes in the U.S. To get some idea of the actual audience these stations have, QRG subscribed to the 1952 Standard Audit and Measurement Service coverage study and had run off a composite total of unduplicated listening homes.

The figures show that the 35 radio stations reached an audience of 19 million homes in 1952. This was the total, unduplicated nighttime audience in those counties where 10% or more of the radio homes listened one or more times a week to the QRG stations. This figure is believed to be equal or close to the comparable nighttime radio net-
(Please turn to page 70)



RCA STATUS

Installation of field test equipment began this January in New York. Completion of tests is expected by fall, with first commercial units possibly ready early 1956. Above, General Sarnoff with strip of color tape.



CROSBY STATUS

Only minor problems and repackaging needs stand in way of commercial use, says firm, which will shortly unveil newest design. Tape editing device reported ready. Above, Crosby with technical chief.

Video tape: programing revolution on the horizon

**Every facet of industry will be affected: kine problem
may be at end; production of program and commercials
may be cheaper, faster; use of film may give way to tape**

First commercial use of the revolutionary video tape recorder may be only a year away.

- RCA has brought it out of the Princeton laboratory, has installed a unit at NBC, New York, for field testing under practical conditions.

- Bing Crosby Enterprises, Inc. told SPONSOR its system awaits only a redesign to eliminate minor bugs and repackaging for actual industry use. It has already delivered a unit to Westinghouse and looks forward to an estimated \$500,000 in contracts within the near future.

Few electronic innovations have so captured the imagination of programming people in the industry. Typical is this statement from Roger Pryor, v.p. in charge of radio and tv for Foote, Cone & Belding, New York: "The effects of video tape will be far reaching. If everything claimed for it is realized, the present form of production will become obsolete and film will be a thing of the past."

Only 16 months after RCA's widely publicized color tape demonstration of 1 November 1953, broadcasters, film and admen surveyed by SPONSOR see these major implications of the video recorder on the horizon.

- It may mean the dawn of a new kine era, final solution of playback problems created by the country's different time belts. For the first time it may be possible to schedule a tv show at the same hour in every part of the country. Switching from Standard to Daylight Saving Time will no longer upset station schedules. Shows will go on tape for rebroadcast in the differing time zones.

- It will stimulate the trend to the canned show. Taping affords absolute control, eliminates live program errors.

- Syndicated films may eventually give way to syndicated tapes owing to time and cost savings.

- Taping will tend to perpetuate the "live" approach in camera work rather than the technique of filmmakers.

- Commercials may become simpler, be produced with greater frequency and at lower expense than now. Elimination of lab time and costs will be a big factor.

- Live show standards may improve as directors are able to study recordings of dress rehearsals immediately upon completion of shooting.

- Job displacement and jurisdictional union disputes may plague the transition period.

programming

Many admen and filmmakers are even now gearing themselves mentally for the eventual shift to tape. A number of agency spokesmen told SPONSOR they would go to tape immediately when practical. Syndicated film producer Hi Brown says: "I intend to switch over to shooting my two shows directly on tape. The tape recorder means simpler, faster production at a savings up to about 30%."

What of the film producer with large investments in current equipment? Ziv v.p. and business manager Robert W. Friedheim reports: "We are watching tape closely. So far film is best, but there is no reason not to transfer to tape if the bugs are licked."

To film producers with a tv stake, the question ultimately comes down to one of costs and quality. Says Walter Lowendahl, executive v.p. of Transfilm, "It represents a great technical improvement, most useful to our industry if it is more practical and speedier than film and if its quality and economy are superior. When it is economically feasible and the equipment is available, the transition will take place—there will be no advantage to working with other 'taking' equipment."

The underlying assumption in all comments is that video tape will perform as promised. "It sounds like the millenium," sighs CBS TV Associate Production Manager Robert Milford, "if it really works." Ziv's Friedheim points directly to the heart of the problem: "The key is not with us, but with the manufacturers of the equipment."

Where does the video tape recorder stand as of this moment?

RCA: Installation of a prototype unit at NBC in New York for field testing began in January. Company spokesmen say this means the bugs have been worked out. The following improvements are cited in a recent letter to General Sarnoff by Harry F. Olsen, Director of the Acoustical and Electro-Mechanical Research Laboratory at the David Sarnoff Research Center in Princeton, New Jersey:

1. "The improved system is now capable of accepting and reproducing a composite color television signal meeting NTSC standards for transmission.

2. "Tape speed has been reduced from 30 feet a second . . . to 20 feet a second. With the tape now available, we expect to reach the goal of a 19-inch reel carrying a 15-minute program.

(Please turn to page 74)

What VTR could mean to programming

(1) Taped kines can be played back immediately; sponsors will be able to slot shows at same period and day throughout country. (2) Trend will be toward canning most shows, because control affords possibility of eliminating errors. (3) Syndicated films may become syndicated tapes, and many commercials may be shot originally in tape, owing to absence of lab work and costs. (4) Commercials may be simpler, produced in greater number and at lower cost than now. (5) "Live" tv approach will be furthered rather than film techniques. (6) Live show standards could improve as directors have chance to study taped rehearsals.



Blow-by-blow story

For the first time in television and trade paper history, SPONSOR is able to report results of a tv test campaign as they happen. SPONSOR recently revealed that Burnham & Morrill Co. had launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread products were low. The objective: to see if tv alone could boost sales.

This is SPONSOR's second major series on media. The first was SPONSOR's two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.

As this issue of SPONSOR went to press there were strong indications of a consumer swing to B&M products.

For the last two weeks in February 1955 (the fourth and fifth weeks of tv) wholesale sales were 29% ahead of the like period last year. In the first two weeks of the month sales had been off 33%.

The fact that wholesale sales are up is an indication that grocers have been able to move initial stocks and are reordering. The test began the last week of January but in anticipation of consumer demand the trade had stocked up heavily during the entire month of January. Then during the first two weeks of February, wholesale sales were off compared with 1954 while grocers used the extra stocks on hand.

Total sales at the wholesale level

for all B&M products under test are 54% ahead of last year (in cans sold) for January and February combined. (That's a period including only five weeks of television.)

The B&M television test will cover a 26-week period. SPONSOR reports results in sales at the wholesale level every two weeks. (Charts below give the sales picture at a glance. Chart labeled "total sales" covers the whole period of the test thus far—January and February. Chart labeled "two-week sales" gives sales breakdown for last two weeks February 1955 compared with last year.)

Last issue SPONSOR reported a Green Bay jobber had stated: "You're selling the competitor's beans as well as your own." He referred to the fact that sales of Puritan oven-baked beans seemed to be keeping pace with B&M.

TOTAL SALES JAN-FEB '54 VS. '55



Total sales of all B&M test products for '54 vs. '55 are compared above. Through the end of February '55 sales are ahead 54%. Tv began on 24 January in '55

TWO-WEEK SALES 15-28 FEB. '54 VS. '55

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)†

	18 oz.	27 oz.	brown bread
	'54 vs. '55	'54 vs. '55	'54 vs. '55
AREA A (50-mile radius of Green Bay)			
1. Manitowoc, Wis.	20	0	10
2. Oshkosh, Wis.	0	30	0
3. Appleton, Wis.	0	0	40
4. Gillett, Wis.	100	0	0
5. Green Bay, Wis.	230	130	115
6. Menominee, Mich.	0	0	0
Totals A	350	160	125

AREA B (50-100 mile radius of Green Bay)

7. Fond Du Lac, Wis.	30	0	0	0	0	0
8. Stevens Point, Wis.	0	60	0	30	0	0
9. Wausau, Wis.	0	30	0	0	0	0
10. Norway, Mich.	0	0	0	0	0	0
11. Sheboygan, Wis.	40	60	25	40	0	0
12. Wisconsin Rapids, Wis.	0	30	0	15	0	10
Totals B	70	180	25	85	0	10
Totals A & B	420	340	150	190	0	210

TOTAL ALL PRODUCTS '54—570 dozen cans | '55—740 dozen cans

†Television campaign began 21 January, 1955

television test

Grocers are ordering B&M products, showing tv has created demand. Total sales are up 54%

But the same jobber, Joannes Bros., now says Puritan sales have struck an average no greater than the previous year's while B&M is definitely pulling ahead.

The jobber wrote on the bottom of a large B&M order: "Rush as B&M is now taking hold."

During initial weeks of the tv test it had appeared that Puritan was making some headway due to the fact that its packaging resembles that of B&M, leading to the possibility of consumer confusion. Moreover Puritan is 4c to 6c cheaper per can. And as a counter-measure to the B&M tv campaign, Puritan had launched a coupon promotion among grocers, giving them prizes for quantity purchases.

Battle of the stores: "The impact of the premiums has apparently worn off," Marvin Bower, ad manager for Otto L. Kuehn Co., Milwaukee broker, told SPONSOR. "This way of buying sales is not long-range. The grocer may be tempted to order at first. But if there isn't any advertising to help move the product off his shelf, he isn't going to keep ordering just to win coupons for an appliance. He can go down and buy the same appliance."

But to help counter any possible effect of Puritan's coupons on individual grocers, B&M's advertising manager, W. G. Northgraves, has urged stepped up effort to get in-store displays, which is proving successful. The grocer who sets up a display will have consumer demand more forcibly called to his attention, take a greater interest in the B&M products.

The fact that it is now possible to get grocers to consider displays for Burnham & Morrill products is one strong indication that tv is taking hold. Alden Neville, Kuehn salesman who calls on retailers in and around Green Bay, told SPONSOR: "I have been able to get about 20 displays into stores in

(Please turn to page 96)

TEST IN A NUTSHELL

PRODUCTS: B&M beans and brown bread

AGENCY: BBDO, Boston

MARKET: 100-mile zone around Green Bay, Wis. (See map below)

MEDIA USED: television only

PAST ADVERTISING: almost none in area

SUCCESS YARDSTICK: sales, increased distribution

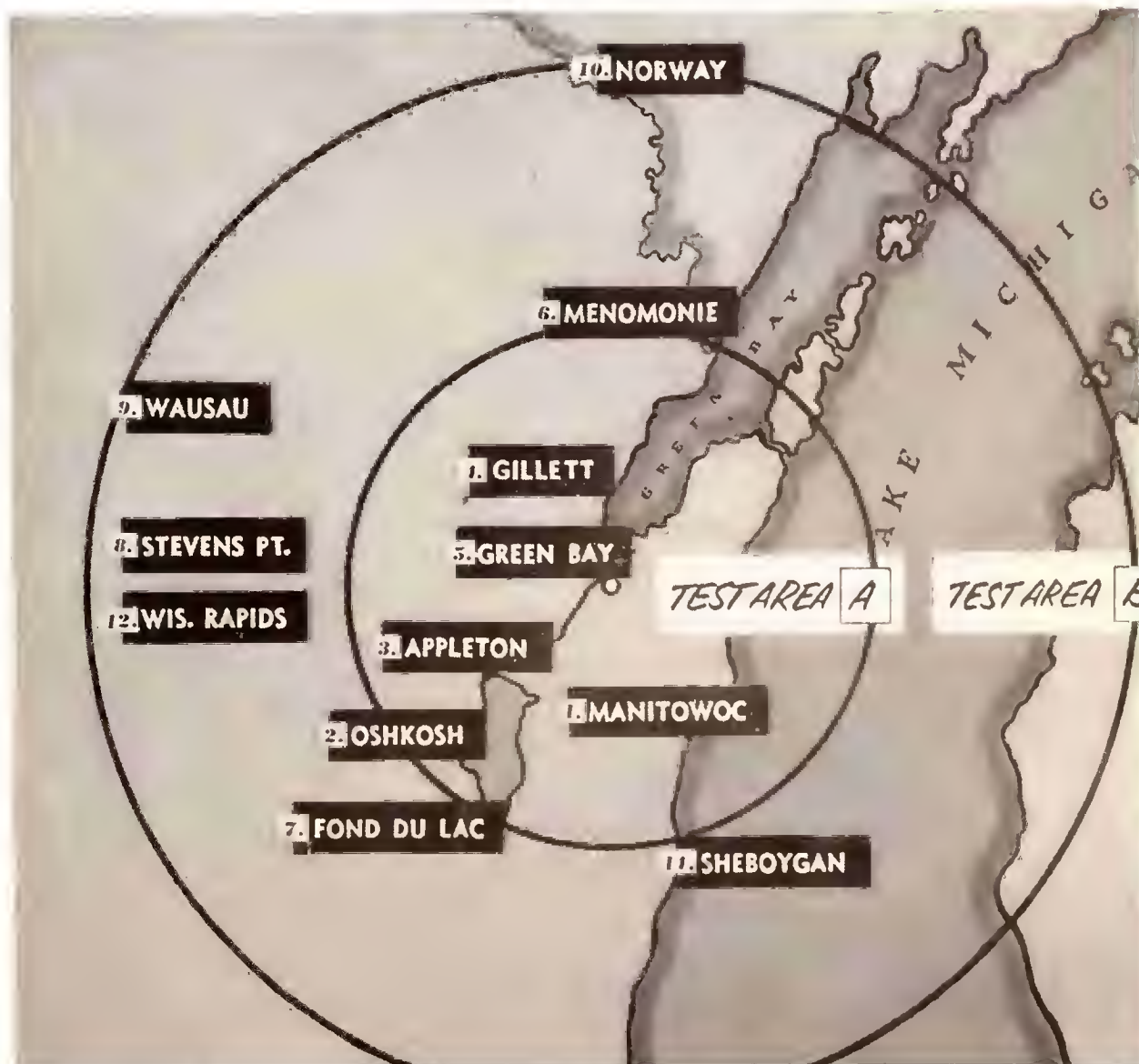
BUDGET: \$12,500

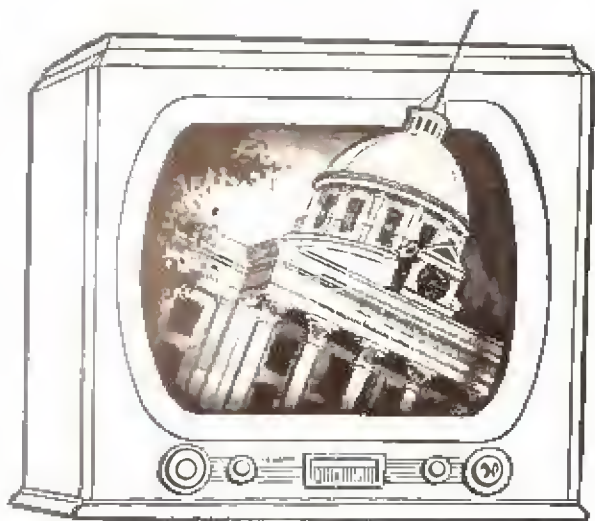
DURATION: 26 weeks

SCHEDULE: 6-min anncts weekly, most in afternoon

AREA COVERED BY TEST

Map below shows Wisconsin and Michigan area where B&M tv test is being conducted. Jobbers in cities below report sales to SPONSOR each issue during 26-week test





**THE FIRST
TELEPULSE**
"Jan. 24-30th"
in
MONTGOMERY, ALA.
proves
WCOV-TV
THE DOMINANT STATION
—
THE TOP 15 SHOWS
ARE ALL ON
WCOV-TV
—
34 OF THE TOP 36
SHOWS ARE ON
WCOV-TV
—
THE TOP 10
MULTI-WEEK SHOWS
ARE ALL ON
WCOV-TV

Get details from
Paul H. Raymer Co.



New developments on SPONSOR stories



See: "100% air budget puts over higher-priced Doeskin"
Issue: 9 August 1954, page 42
Subject: Doeskin switches from tv to radio to get greater coverage

"More coverage, more impact and more frequency" is what Doeskin Products believes it will get out of the new air approach it initiates 4 April. Doeskin is switching its advertising emphasis from network tv to network radio plus newspapers, will put the bulk of its \$850,000 ad budget for 1955 into radio.

The paper products' firm is dropping its once-a-week share of the *Robert Q. Lewis Show* on CBS TV (Friday, 2:00-2:15 p.m.) and will sponsor *Dr. Norman Vincent Peale* in a Monday-Friday 10-minute strip (10:05-10:15 a.m.) on 200 NBC Radio stations.

Since the fall of 1952, all of Doeskin's budget has been in tv. First it was the afternoon Kate Smith show on NBC TV; then, as of fall 1954, Robert Q. Lewis. Tv was instrumental in giving Doeskin the initial push it needed.

Reasons for the switch to radio were outlined by Emanuel Katz, Doeskin president. The firm and its agency, Grey Advertising, felt, says Katz, that the 50 markets they've been reaching with tv don't afford complete enough coverage for them leave untouched large areas where they have distribution. The radio network of 200 stations will triple the number of markets they cover. In addition, instead of a once-a-week appearance on a tv show which they share with many other sponsors, Doeskin will be an exclusive sponsor and will get airings five times a week.

Doeskin picked a morning time period in radio because, Katz states, most tv sets are not in operation then—but radios are. He believes housewives are more and more passing up morning tv in favor of getting their household chores done, and are increasingly turning on radio which does not interfere with these tasks.

Why did they choose Dr. Peale? "We think he is a very hot personality and will pick up a large audience," explains Katz.

The show, on NBC since 3 January as a sustainer, is in a question-and-answer format. Doeskin is Dr. Peale's first commercial sponsor.



See: "Why sponsors hate to leave the Barn Dance"
Issue: 3 May 1954, page 42
Subject: New country music show on tv gets enthusiastic reception

Country music continues on the upbeat. It's shown up on tv in an hour-long live network show, *Ozark Jubilee* (ABC TV). The debut was Saturday night, 22 January (9:00-10:00 p.m.) on 59 ABC TV stations co-op the first half hour, national the second. During the initial telecast, the announcer remarked that they all were glad to be on tv and casually suggested that if the audience was glad, too, they might write and say so. The results were unexpected: 25,000 letters and from big-city markets at that.

Station clearance on the show has been unusually high for a co-op program, says ABC TV: its current 64 stations top such ABC shows as *Stork Club* on about 50 stations; *Boxing*, 50 stations; *Kukla, Fran & Ollie*, 39 stations. In addition to local sponsorship, Regal Brewing has the show on seven West Coast stations.

The radio counterpart of *Ozark Jubilee* has been running on ABC Radio since last June (Saturday, 10:05-30 p.m.). *Ozark Jubilee* is the maiden video venture of producer Radiozark Enterprises (Springfield, Mo.), which has about 250 radio shows running. The firm is managed by v.p.'s E. E. Siman and John Mahaffey. ★ ★ ★

Dan Gerber

President, Gerber Baby Foods, says:

"Babies, bless them, have a way of getting what they want. And in this thriving market area, parents can well afford to be indulgent. Business is constantly expanding . . . paychecks are sizeable — and retail sales show it. WOOD-TV's continuing expansion is the logical outcome of this sound, prosperous area development."



WOODland-TV is big territory!

There are lots of babies in WOODland-TV and nobody knows it better than Gerber's! Babies are their business . . . their *only* business. They cheerfully strain egg yolks, fruits, vegetables, soups, desserts — even meats — so youngsters everywhere can get off to a good, growing start. All this makes for a good, growing business . . . in an area where business as a whole is constantly expanding.

WOOD-TV . . . first station in the country to deliver 316,000 watts from a tower 1000' above average terrain . . . gives you complete coverage of this thriving Western Michigan area. With WOOD-TV you get the prosperous small towns like Fremont; cities like Muskegon, Battle Creek, Lansing, Kalamazoo; and the primary Grand Rapids market. For top results, schedule WOOD-TV . . . Grand Rapids' *only* television station.

WOOD-TV

GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, CBS, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film pro

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 February 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS		4-STATION MARKETS								3-STATION MARKETS
				N.Y.	L.A.	Mnpls.	S. Fran.	Atlanta	Boston	Chicago	Detroit	Minneapolis	Seattle-Tacoma	Wash.	Balt.	
1	1	I Led Three Lives, Ziv (D)	22.1	6.3	11.7	25.0	20.2	16.4	27.5	13.5	16.2	19.0	14.6	18.7	15.9	wbal-tv 10:30pm
				wabe-tv 10:00pm	kttv 8:30pm	kstp-tv 9:30pm	kron-tv 10:30pm	wsh-tv 10:30pm	wnac-tv 7:00pm	wgn-tv 9:30pm	wjtk-tv 10:30pm	wtmj-tv 10:30pm	ktnt-tv 7:00pm	wre-tv 10:30pm		
2	8	Cisco Kid, Ziv (W)	21.1		14.4	24.9	20.4	12.2	12.7	20.0	24.2	26.9	16.5		23.5	wbal-tv 7:00pm
					kttv 6:30pm	wcco-tv 4:30pm	kron-tv 6:30pm	waga-tv 7:00pm	wnac-tv 6:00pm	wjtk-tv 5:00pm	wjtk-tv 6:30pm	wtmj-tv 5:30pm	komo-tv 7:00pm			
3	6	Mr. District Attorney, Ziv (A)	21.2		15.4	19.5		21.3	22.2	13.9	14.0	19.2	22.7		15.7	wbal-tv 10:30pm
					knxt 10:00pm	kstp-tv 7:30pm		wsh-tv 7:00pm	wnac-tv 10:30pm	wjtk-tv 9:30pm	wtmj-tv 10:30pm	king-tv 9:00pm				
4	3	City Detective, MCA, Revue Prod. (D)	21.0	9.2	13.2	13.7	14.5					5.9	22.4			
				wpix 9:30pm	knxt 10:30pm	wcco-tv 10:15pm	kron-tv 10:00pm					eklv-tv 7:00pm	king-tv 8:00pm			
5	2	Badge 714, NBC Film (D)	20.1	7.6	18.4	23.0	28.9	12.5	16.4	17.9	20.4	7.9	23.8	16.5	13.2	wbal-tv 6:30pm
				wor-tv 9:00pm	kttv 7:30pm	kstp-tv 9:30pm	kpix 9:00pm	wlv-a 9:30pm	wnac-tv 6:30pm	wgn-tv 8:00pm	wtmj-tv 7:00pm	king-tv 8:30pm	wre-tv 7:00pm			
5	8	Favorite Story, Ziv (D)	20.1			21.0	9.7	20.9	1.0	17.2	11.7		18.7			
						wcco-tv 9:00pm	kron-tv 7:00pm	waga-tv 7:00pm	wjar 10:00pm	wjtk-tv 9:30pm	wjtk-tv 10:30pm	king-tv 8:00pm				
7	3	Superman, Flamingo, R. Maxwell (K)	19.8	12.1	13.3	12.5	22.5	20.9	17.5	17.9	24.2	8.7	24.0	20.5	24.9	wbal-tv 7:00pm
				wrea-tv 6:00pm	kttv 7:00pm	wmin 5:30pm	kgo-tv 6:30pm	wsh-tv 7:00pm	wnac-tv 6:30pm	wjtk-tv 5:00pm	wxyz-tv 6:30pm	wtmj-tv 6:30pm	king-tv 6:00pm	wre-tv 7:00pm		
8	7	Annie Oakley, CBS Film, Flying A (W)	19.2	14.1	16.7	20.5	12.7		17.4	22.5	18.4	13.0	24.8	10.5	31.5	wbal-tv 5:30pm
				wsh-tv 5:30pm	kttv 7:00pm	wmin-tv 5:00pm	kgo-tv 6:30pm		wbz-tv 6:00pm	wjtk-tv 2:00pm	wxyz-tv 4:30pm	wtmj-tv 5:00pm	king-tv 6:00pm	wtmj-tv 7:00pm		
8	5	Liberace, Guild Films (Mu.)	19.2	6.1	5.7	14.4	27.7	7.5	16.7	9.0	6.2	35.8	22.5	7.9	13.0	wbal-tv 7:00pm
				wpix 6:30pm	keop 7:00pm	wcco-tv 7:00pm	kpix 9:30pm	wlv-a 8:00pm	wbz-tv 3:00pm	wgn-tv 9:30pm	wtmj-tv 8:00pm	king-tv 8:30pm	wtmj-tv 9:00pm			
9		Range Riders, CBS Film, Flying "A" (W)	18.1		6.8		28.2		28.7	11.8	11.4	5.2	24.3			
					krea 7:00pm		kpix 7:00pm		wbz-tv 7:00pm	wjtk-tv 5:00pm	eklv-tv 6:30pm	wtmj-tv 10:30am	komo-tv 7:00pm			
Rank now	Past rank	Top 10 shows in 4 to 9 markets	Average rating	7-STATION MARKETS		5-STATION MARKETS		4-STATION MARKETS								3-STATION MARKETS
				N.Y.	L.A.	Mnpls.	S. Fran.	Atlanta	Boston	Chicago	Detroit	Minneapolis	Seattle-Tacoma	Wash.	Balt.	
1	2	Life of Riley, NBC Film, Tom McKnight (C)	19.4		12.4	20.4	17.9			15.9		18.9	30.8			
					kttv 8:00pm	kstp-tv 6:00pm	kgo-tv 7:00pm			wgn-tv 9:00pm		wgan-tv 8:00pm	king-tv 7:30pm			
2	1	Stories of the Century, Hollywood Tv (W)	18.6		14.8		1.3	14.5	15.2		20.2		18.4	8.2		
					kttv 9:00pm	kour-tv 7:00pm		wsh-tv 11:00pm	wnac-tv 6:00pm		wxyz-tv 6:00pm		king-tv 9:30pm	wtop-tv 7:00pm		
3	1	Gene Autry, CBS Film (W)	17.9		10.8				23.2	19.6	10.2		27.9			
					knxt 7:00pm				wnac-tv 6:30pm	wjtk-tv 5:30pm	wjtk-tv 6:00pm		king-tv 6:00pm			
4	5	The Whistler, CBS Film, Joel Malone (M)	17.1		8.5		25.5						19.6			
					kttv 9:00pm		kron-tv 10:30pm						king-tv 10:00pm			
5		Kit Carson, MCA, Revue Prod. (W)	17.0	9.2	9.0			14.9				28.5			16.9	wbal-tv 6:00pm
				wrea-tv 6:00pm	kttv 5:30pm			wlv-a 6:00pm				wral-tv 5:00pm				
6	3	Passport to Danger, ABC Film, Hal Roach (A)	16.9		7.2	13.5	13.7				8.7					
					keop 8:00pm	keyd-tv 7:30pm	kron-tv 10:30pm				wxyz-tv 10:00pm					
7		Secret File, U.S.A., Off. Films, A. Dreifuss (A)	14.5		6.3	9.2	2.5				14.9					
					kttv 8:00pm	wmin-tv 10:00pm	kour-tv 9:30pm				wjtk-tv 10:30pm					
8	6	The Falcon, NBC Film (D)	14.0		9.4	5.2					6.5		14.7	12.0	6.9	
					knxt 10:30pm	keyd-tv 7:00pm					eklv-tv 9:30pm		king-tv 9:00pm	wtop-tv 10:30pm	wgan-tv 10:30pm	
9	7	Boston Blackie, Ziv (M)	12.9		6.4		6.9		23.7	12.0	14.2	11.2				
					kttv 8:30pm		kgo-tv 6:30pm		wnac-tv 10:30pm	wgn-tv 9:30pm	eklv-tv 7:00pm	wgan-tv 6:00pm				
10		Cowboy G-Men, Flamingo, H. B. Donovan (W)	12.2	1.9							11.3		1.7	10.4		
				wor-tv 7:00pm							wxyz-tv 5:30pm		kttv 5:00pm	wmal-tv 6:00pm		

Show type symbols: (A) adventure; (C) comedy; (D) drama; (K) kids; (M) mystery; (Mu) musical; (W) Western. Films listed are syndicated, half hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 February. While network shows are

fairly stable from one month to another in the markets in which they are shown, this is much less extent with syndicated shows. This should be borne in mind when analyzing trends from one month to another in this chart. *Refers to last month's chart. If blank was not rated at all in last chart or was in other than top 10. Classification as to

m shows
ally made for tv

STATION MARKETS

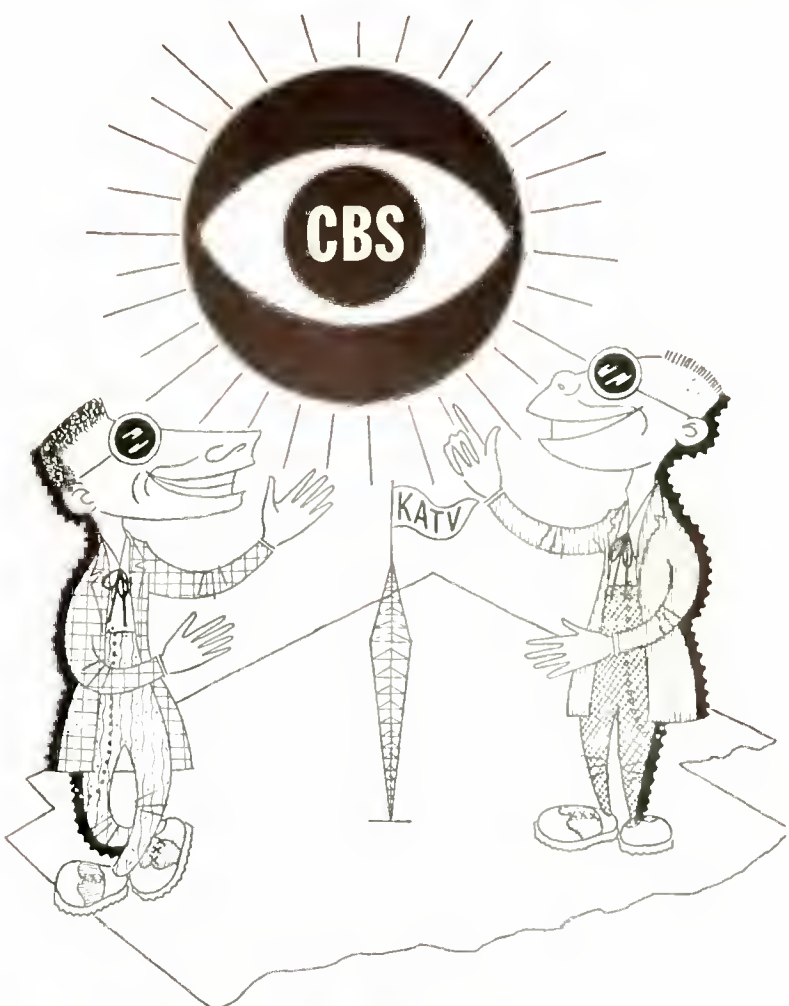
Cleve.	Columbus	Phila.	St. L.
20.1	19.2	13.2	21.3
wxsl 9:30pm	wbns-tv 9:30pm	wcau-tv 7:00pm	kds-tv 10:00pm
12.9		23.7	
wlw-c 6:00pm		ksd-tv 5:00pm	
21.2	14.9	12.0	21.2
wews 10:00pm	wlw-c 10:30pm	wptz 10:30pm	ksd-tv 10:00pm
4.7		26.2	
	wfll-tv 7:00pm	ksd-tv 9:45pm	
23.2	22.9	19.5	27.0
wmbk 10:00pm	wlw-c 7:00pm	wcau-tv 7:00pm	ksd-tv 9:30pm
19.2	6.9		
wbns-tv 10:00pm	wptz 11:00pm		
13.7	22.2	21.0	19.9
wmbk 10:00pm	wbns-tv 6:00pm	wcau-tv 7:00pm	ksd-tv 6:00pm
25.5	16.0		16.7
wmbk 10:30pm	wtn 6:30pm		ksd-tv 12:30pm
25.2	24.0	11.7	20.9
wews 10:00pm	wbns-tv 7:00pm	wptz 11:00pm	ksd-tv 10:00pm
7.5		18.2	
wews 10:00pm		ksd-tv 11:30am	

2-STATION MARKETS

Birm.	Charlotte	Dayton	New. Or.
23.5	54.3	25.3	46.0
wabt 9:30pm	wbtv 9:30pm	whio-tv 9:00pm	wdsu-tv 9:30pm
33.8		33.3	
wbtv 11:00am		wdsu-tv 5:30pm	
56.5	19.5	29.5	
wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm	
16.3	56.3		43.8
wabt 9:30pm	wbtv 8:00pm	wlw-d 7:00pm	
29.0	46.8	20.0	
wbrc-tv 9:30pm	wbtv 10:00pm		wdsu-tv 10:00pm
55.8		52.8	
wbtv 9:30pm		wdsu-tv 9:30pm	
34.3	15.8	31.5	
wbtv 5:30pm	wlw-d 6:00pm	wdsu-tv 5:00pm	
32.8		23.5	
wbtv 2:00pm		wdsu-tv 12:00pm	
26.0	29.0	52.3	
wabt 9:00pm	whio-tv 7:30pm	wdsu-tv 9:30pm	
31.8	16.3		
wbtv 5:30pm	wlw-d 6:00pm		

30.4		44.8
ksd-tv 9:30pm		wdsu-tv 5:30pm
15.8		
whio-tv 7:00pm		
4.5		16.3
wmbk 10:00pm		wdsu-tv 11:30pm
23.5		
wlw-d 6:00pm		
12.9		41.8
kwk-tv 10:30pm		wdsu-tv 5:00pm
24.5		
whio-tv 10:30pm		
29.5	11.0	18.7
wbns-tv 9:30pm	wptz 10:30pm	kwk-tv 10:00pm
16.0		
wcau-tv 7:00pm		
35.5		
wdsu-tv 5:30pm		

In market is Pulse's own. Pulse determines number by measur- stations are actually received by homes in the metropolitan given market even though station itself may be outside metro- a of the market.



"Dig that CRAZY sun!"

"That's not the sun, son . . . that's the CBS EYE!"

"Do you mean that the CBS programming on KATV is so bright that it blots out the sun in Arkansas?"

"The moon too, son . . . both day and night that EYE is seen by 836,000 money spending Arkansans in the Heart of Arkansas, where 103,389 TV sets are tuned to the CBS EYE most of the time!"

"Sing on man! If an advertiser wants to shine brightly in Arkansas, he'll contact the hep boys at Avery-Knodel today!"

To shine in Arkansas see:
BRUCE B. COMPTON
National Sales Mgr.

KATV

Channel 7

Studios in Pine Bluff & Little Rock
John Fugate, Manager
620 Beech Street
Little Rock, Arkansas

To shine in Arkansas see:
AVERY-KNODEL, INC.
National Reps

TELEVISION
for the
HEART
of
ARKANSAS




OUTBOARD MOTOR

SPONSOR: Hatfield's Hdw. & Sport. Gds. AGENCY: Direct

CAPSULE CASE HISTORY: *On their regular morning tv show Hatfield's advertised a Johnson Sea Horse 25 h.p. motor. A speed-liner boat was shown as a visual prop. The next morning, a customer drove over 60 miles to St. Joseph, Mo., to buy a complete outfit as displayed on KFEQ-TV. This sale amounted to over \$1,000 and was only one of many resulting from this program, for which the sponsor's cost was \$114.*

KFEQ-TV, St. Joseph, Mo.

PROGRAM: Here's the Life



**TV
results**

CLOTHES

SPONSOR: Dillard's Dept. Store

AGENCY: Direct

CAPSULE CASE HISTORY: *For this year's annual January sale, Dillard's Department Store used television as well as other advertising media. Howard Garland, a KCMC-TV announcer, made several announcements on 31 January to promote the sale. This year Dillard's did over \$5,000 more business than last year, when television was not included in the budget. The one-day campaign cost \$265.*

KCMC-TV, Texarkana, Texas

PROGRAM: Announcements

FRUIT

SPONSOR: Fadler Produce Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *To test whether television could do a selling job for a wholesale produce company, the Fadler Co. bought a Sunday evening film show. For 13 weeks, on alternate Sundays, the half hour program was used to promote their packaged tomatoes, potatoes and oranges. "Using the corresponding weeks a year ago as a basis of comparison," writes Manager C. Curtis Watkins, "the records show that the sale of our 10 lb. packaged potatoes increased 468.9% . . . tube and lug tomatoes 63.8% . . . and crates of Tangelo oranges, 129.1%." Each show cost \$63.*

KYTV, Springfield, Mo.

PROGRAM: Counterpoint

HAMBURGERS

SPONSOR: Auto Dine Drive-In

AGENCY: Direct

CAPSULE CASE HISTORY: *To perk up business the sponsor used one-minute live announcements. Talent compared regular hamburgers with Auto Dine's "Bigger Burgers." The campaign ran for six weeks and business doubled. As a matter of fact, some people had to be turned away because it was impossible to serve so many orders. Because of this, the sponsor did not renew, but expects to use live spots again if need arises.*

KCSJ-TV, Pueblo, Cal.

PROGRAM: announcements

BOBBY SOCKS

SPONSOR: Leader Dept. Store

AGENCY: Direct

CAPSULE CASE HISTORY: *A teen-age dance program, Johnny Sobol's Rumpus Room, was used by this department store to push their sales of bobby socks. The socks sold at three pairs for a dollar. The total gross for the Leader Store was \$1,667 after running one announcement a day for three weeks. The program is a weekday one. The cost of this campaign was \$240.*

WILK-TV, Wilkes Barre, Pa.

PROGRAM: Rumpus Room, announcements

HELP WANTED

SPONSOR: Consolidated Western Steel

AGENCY: Direct

CAPSULE CASE HISTORY: *Needing 75 arc welders for a rush job, Consolidated Western Steel ran two 20-second announcements on KPLC-TV, Lake Charles, La. The next morning at 7:00 a.m. Consolidated Western had more applicants for the jobs than they could take care of. In fact by noon, they had over 250 qualified applicants, though by 9:00 a.m. they had hired all they could use. The cost of each announcement was \$40.*

KPLC-TV, Lake Charles, La.

PROGRAM: Announcements

SHIRTS

SPONSOR: Bond's Clothes

AGENCY: Direct

CAPSULE CASE HISTORY: *A new Bond's store in Minneapolis wanted to test the power of News with Severeid over WTCN. A dacron shirt which usually sells for \$4.99 was offered at \$2.75 or two for \$5.00, but only if the customer told the clerk that he'd heard of the sale through Severeid. Two announcements were made on the Friday evening program (10:30-10:45 p.m.) and four on Saturday morning. Two hours after the store opened Saturday morning all sizes were sold out. No other advertising was used. The cost of the campaign was \$320 for time.*

WTCN, Minneapolis

PROGRAM: News With Severeid

43 Knockouts!

PROOF BY PULSE...

Pulse, Inc., recently completed a survey of the Nashville market.

Results proved that of the three television stations in this market, WSM has the largest share of —

the weekday morning, afternoon, and evening audiences, the Saturday morning, afternoon, and evening audiences; and the Sunday morning, afternoon, and evening audiences.

In other words, across the board, WSM dominates.

The survey proved one especially remarkable fact for users of daytime TV — the unprecedented power of WSM-TV's DAYTIME programming:

There are 44 quarter-hour program segments between 7 a.m. and 6 p.m. (Monday through Friday). Pulse proved that WSM has the largest share of the audience during 43 of the 44 quarter hours (and lagged in the 44th by less than 1 percentage point). Pulse proved further that in 32 of the 44 segments, WSM has a larger share of the audience than the other two stations combined.

Pulse went on to prove that:

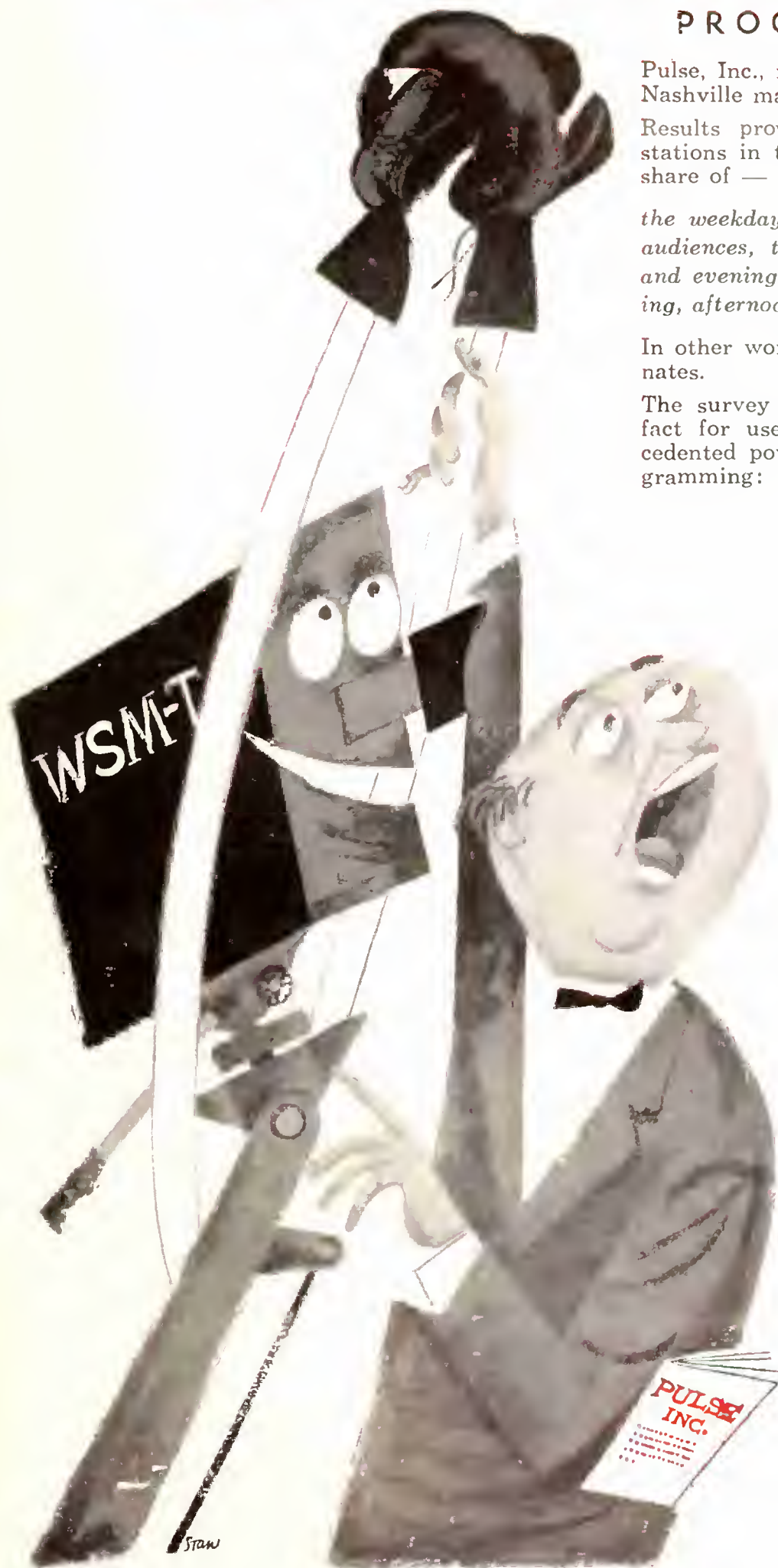
- Of the top 25 shows in this market, 24 are on WSM-TV.
- Of the top 69 shows in this market, 60 are on WSM-TV.
- Of the top 15 once-a-week shows in this market, 15 are on WSM-TV.

Which is why time-buyers agree that

WSM-TV

Channel 4 is

**Clearly Nashville's No. 1
TV Station!**



SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies

How do you visualize television 10 years from now



TV TO BE WORLD-WIDE FORCE

By Robert W. Sarnoff
Executive Vice President
NBC, N. Y.



As I see it, television 10 years from now will have reached its fulfillment as the most potent means of communications in the history of mankind.

On the basis of present sales trends and of research and development in electronics, it is a certainty that there will be two, three or more sets in the average home. General use of transistors instead of conventional tubes will mean smaller, lighter receivers that can be moved around as readily as today's portable radios. Through the perfection of electronic light amplification, the present picture tube will be ultimately replaced by a thin, flat screen that can be hung on the wall like a picture, with the screen under complete control of a little box. All these developments, adding to convenience and flexibility in use of receivers, will mean that exposure to television will be vastly increased.

Ten years from now, color television, with its tremendous impact, will be the accepted pattern, and circulation of color sets will be in the tens of millions.

As part of the full maturity of the medium, international television will be a practical every-day reality. This development, already technically feasible, will permit a steady interchange of news, information, entertainment and special events among nations and continents. I feel that international

television will play a role of inestimable value in fostering understanding among peoples.

What will the programing pattern be like 10 years from now? Foundations for this pattern have already been laid. Here at NBC, our thinking along the lines of increasing the usefulness of television both to the public and to advertisers has already brought about a decisive change in programing. Our Spectaculars are part of this pattern—they have proven the success of a pattern of programing that seeks to inject excitement, expectancy and surprises into the schedule, a pattern that seeks to keep the medium ever fresh and new. Our three great magazine shows, *Today*, *Home* and *Tonight*, are also part of the wave of the future.

As an economic force, television 10 years from now will dwarf anything we have ever known in the field of media. With increased average viewing hours, with the general use of the emotion and realism of color, and with programs of more compelling nature than ever before, television will spur the movement of goods from factory to producer, and will serve as catalyst for an ever-expanding American economy. And the power of this great advertising medium will be available to all advertisers, the small ones as well as the big ones. This goal of a broader base of advertisers is a cornerstone of our sales planning at NBC, and has already made network tv available to a range of small ad budgets.

This, then, is the picture of television 10 years from now as I see it. And to those of us privileged to have a hand in shaping the future of this medium, the next 10 years should be the most exciting and rewarding we shall ever have known.

TV TO BE TOP SALES MEDIUM

By Oliver Treyz
President
Tv Bureau of Advertising, N. Y.



In the next 10 years, television will exceed its growth since its commercial birth less than 10 years ago.

In less than 10 years, television has grown to a billion-dollar medium. Advertisers will invest over a billion dollars in television in 1955. This nets down to eight cents per television home per day; eight pennies now finance the entire television schedule available on all channels in each television home.

Television, which has proved that it can generate sales worth far more than the eight-cent daily advertising investment, is bound to grow. In 1965, it will eclipse any other medium.

Viewing time, which now exceeds five hours per family per day, will continue to increase.

There will be a keener understanding of how television works, how it motivates people. Depth studies of how and why various kinds of television salesmanship stimulate buying response will have laid the foundation for more effective "commercials." Thus, advertising's creative men will be better equipped to use television more effectively.

Major advances in the art of television selling will have been made. The advertising creative men, the "cream" copywriters, will not be "space-bound." They will think, first, in television terms, not in print idioms.

(Please turn to page 54)

SPONSORS WARM TO AP

Because . . . it's better
and it's better known.

"A cop has been killed...

I'm after it and will call you back."

Case History No. 6

It was a slow Sunday afternoon in Kansas City.

At KCKN, Newscaster Bob Courtney was munching a late lunch. At KPRS, News Director Dave Butler was readying his next newscast. At KCMO, Newscaster Bill McReynolds was due at any moment.

Then news started breaking.

Three men were killed in different parts of the city.

Within minutes of the first shooting, Courtney, Butler and McReynolds — three newsmen from three different stations—were covering the story.

It happened this way:

On the outskirts of the city, one man accused another of stealing \$11. A deputy sheriff, notified of the disturbance, drove out and arrested the alleged thief.

A bit later, Courtney learned that the deputy had been fatally shot. He telephoned The AP:

"Just got a tip that a cop has been killed," he said. "I'm after it and will call you back."

In less than a minute, Butler called The AP with additional details—that the deputy had been shot by the accused thief on the way to jail.

Butler phoned again.

"Man shot down by the river front," he said.

Officers, hunting the killer of the deputy, had surprised a group of card players. One of the players moved to put down a water bottle. An officer mistook the gesture and shot him.

Then came a call from McReynolds.

A police sergeant had chased and



COURTNEY

BUTLER

McREYNOLDS

shot to death the man who had killed the deputy.

Three killings, one on top of the other — all in different parts of the city, but all stemming from the original disturbance.

Through the quick work of Courtney (KCKN), Butler (KPRS) and McReynolds (KCMO), The AP was

able to wrap up a fast, comprehensive story for members everywhere.

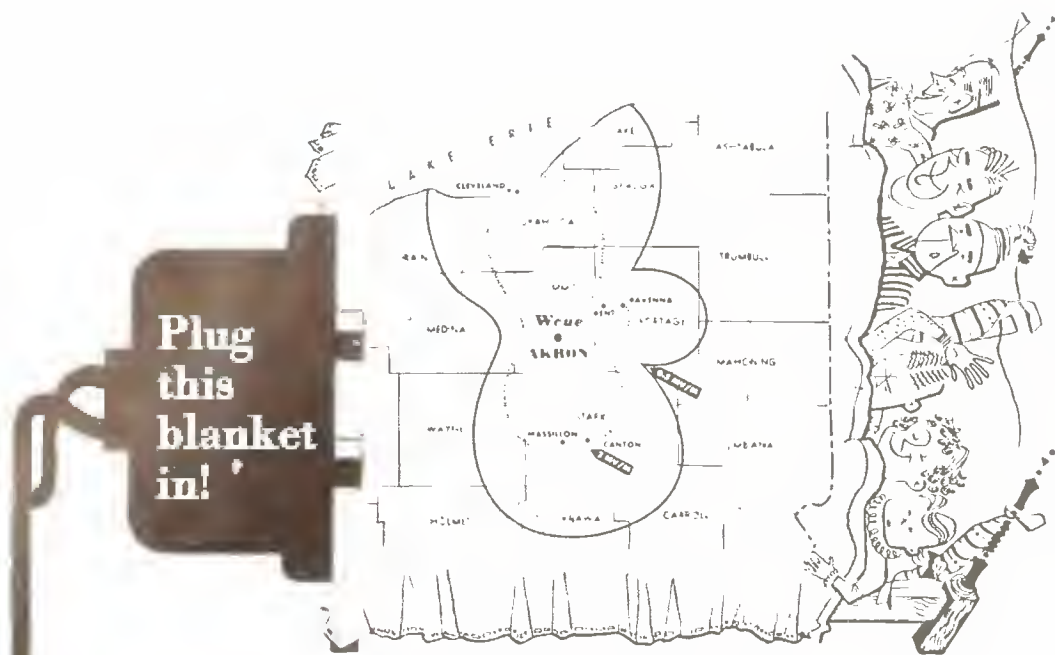
Courtney, Butler and McReynolds are among the many thousands of active newsmen who make The AP better . . . and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...know the most famous name in news is **AP**

21 MARCH 1955



more MUSIC more NEWS more OFTEN

Wcue

Akron's only independent — we're home folks

TIM ELLIOT, President

John E. Pearson Co., National Representatives

Turn on the soles current, worm up those customers. WCUE blankets 12 northeastern Ohio counties. WCUE covers the bigger, busier commercial areas. No other station is more effective. Now you're getting worm . . . plug WCUE into the nation's 42nd market. Let the soles sizzle!

There will be a new positioning of the brand leaders in the various product fields. Many of 1965's Number One brands are now obscure, some of them have not yet been launched. On the other hand, many of 1955's leaders will have slipped competitively.

The competitive race in the last 10 years has been run on the print track. The next 10 years' race, starting now, will be run on the television track.

The underlying cause of the 1965 competitive position of a brand will be how skillfully it will have used television in the wonderful 10 years which lie ahead.

PAY TV ON FILM TO RULE TV

Jackie Gleason

*Tr. Star, Producer
CBS, TV, N. Y.*



Pay tv on film—that's the inevitable outcome of the television industry 10 years from now. It's bound to be the most important change in the business when the

next decade has rolled by.

I don't mean to suggest that it will all be pay tv—but it may well be as high as 90%. I think there will be some live shows—but just a few, and they will be sponsored, of course.

It's inevitable, too, that most of the major motion picture studios will go into producing films for television—and that after television the films will be presented in the nation's theatres. Pay-as-you-go tv will have achieved that kind of emphasis 10 years hence.

Because of the changes in the industry that pay tv will bring about, I believe there may well be startling revisions of the network system as we know it today. I envision, with pay tv, more and more regional networks to take care of sponsorships on a market-by-market basis rather than entire national setups.

The motion picture star will be the star on television. New stars that may rise will do so on film, and such names as Gregory Peck, James Stewart, Gary Cooper—or whoever happens to be their box-office equivalent 10 years from now—will be the stars of pay tv.

And they will have, if they are important enough, the same kind of partici-

(Please turn to page 102)

THE BUFFALO EVENING NEWS STATION

CBS BASIC
WBEN-TV
CHANNEL 4

WBEN-TV LEADS THE WAY

1st on the air . . . 1st in know how . . . 1st in experience. WBEN-TV, Buffalo's favorite station, is also 1st in Niagara Falls, Olean, Jamestown, Lockport and other Western New York communities. WBEN-TV has high penetration in Toronto and Southern Ontario. Trained and experienced personnel of Buffalo's 1st station are equipped to interpret and handle your advertising needs. . . .

Get the WBEN-TV Story from HARRINGTON, RIGHTER & PARSONS, INC.



JAN. 17th 1955

"Miami's progress in business and industrial development can only be termed phenomenal."

JAN. 17th 1955

"Miami's growth amounts to a consistent 10% each year. Some 7,000 new families come in each month."

Florida's First
Television
Station

Our Thanks TO TWO GREAT MAGAZINES FOR GIVING YOU THE FACTS ON THE FABULOUS GROWTH OF SOUTH FLORIDA

NOW -- Call your Free & Peters Colonel and have him give facts on the ONE Television Station that can give you complete coverage of this phenomenal market.



Basic Affiliate

Maximum Power 100,000 watts — 6 years "On the Air" experience — 1,000 ft. tower (tallest in Florida) — Award-winning Merchandising Dept. — FIRST IN PROGRAM RATINGS EVERY ¼ HOUR OF EVERY DAY — Telecasting COLOR since September 1954.

WTVJ
Channel **4**
MIAMI



Chicago radio show beams to "young married" market

Radio is now stressing the "young married" market, formerly promoted almost exclusively by slick magazines. Chicago's WMAQ offers the advertiser a chance to sell the young married couple his goods or services before buying habits have been formed. *Bride's "Bokay"* solicits the names of newly, or soon-to-be married couples from its listening audience, then sends them a complete merchandising package of sponsors' products or gift certificates.

A complete "Information Sheet" on each recipient is sent to all the partici-

pating sponsors. Information on the sheet includes salaries, ages, personal background gathered during a telephone confirmation.

Bride's Bokay features Henry Cooke, well-known Windy City d.j., plus a popular instrumental group. It is aired Monday through Friday from 1:00 to 1:25 p.m. A participating sponsor is guaranteed a minimum of 225 deliveries per week of "Bokays," but the figure for some weeks runs over 1,000.

Marriage statistics in the area show 60,000 marriages last year with a slight rise predicted for this year. ★ ★ ★

Symphony orchestra fulfills writer's dream

A jingle-writer's dream came true recently when the Cincinnati Symphony Orchestra recorded a 58-second singing commercial using 37 instruments and eight voices. The jingle-writer, Miss Barbara Cameron, is a vocalist with the WKRC stations and has many years of radio and tv experience. After she thought of the idea—used to raise money for the Cincinnati Fine Arts Fund—Miss Cameron soon had the cooperation of the Musicians Association. She is the wife of Joseph Kotler, spot sales manager for Ziv Television. ★ ★ ★

Hollywood's KFWB having month-long celebration

General Manager Harry Maizlish of KFWB, Hollywood, announced that the station is celebrating its 30th anniversary with a month-long program of promotion aimed at agencies and advertisers. Mr. Maizlish, general manager since 1936, bought the station from Warner Brothers in 1951.

The plans call for the highlighting of many of the stars who at one time or another performed on the station. Included are such personalities as Bing Crosby, Jack Benny, Eddie Cantor, Al Jolson, George Jessel, Joe E. Brown,

Started by the Warner brothers, the station has served a number of causes in its history.

KFWB's coverage of United Nations Organization Conference in 1945 netted them the Peabody Award for best regional public service program. ★ ★ ★

Georgia Panorama receives AP Broadcasters' award



WAGA's Clark accepts Georgia AP award

Radio station WAGA, Atlanta, took many of the top awards given by the Georgia AP Broadcasters Association Newscasting contest. The station received Excellent ratings in State and Local news, Commentary and Analysis, and Women's News plus Meritorious Rating in Sports News. WAGA also nailed down the Superior rating in Comprehensive News for their *Georgia Panorama* which received the three highest awards in three categories. Oliver S. Gramling of New York, assistant general manager in charge of radio and tv operations for the AP, presented the news editor, Dale Clark, with the Superior certificate. ★ ★ ★

New Orleans radio station really pulls them in

The latest freak reception story comes from WWL, New Orleans. Bill Brenzel announced on his 5:45 p.m. *World of Sports* show that the kids in Charity Hospital needed some toys. The program was picked up on a seven-tube set in Seven Islands, Quebec—2,000 miles away—and a listener sent in a Canadian dollar. The presentation of the dollar was made by Brenzel's sponsor, the Jack Brewing Company, through its v.p. Mr. Richard Jones. (See picture below.) ★ ★ ★



Paul Berlin (left) is Houston's top deejay

Houston Philco listeners name Paul Berlin top d.j.

Paul Berlin, KNUZ deejay, is the most popular disk jockey in Houston, according to the Philco contest just completed. The 24-year-old winner was elected over 31 other candidates in a listener contest that pulled more than 20,000 votes. He will appear as the guest of Johnny Desmond on the *Philco Phonorama Time* on MBS in New York at a date yet to be announced.

A native of Memphis, Berlin joined KNUZ in 1949 and won a newspaper-sponsored popularity poll that same year as the top local deejay. ★ ★ ★

Richmond ad movie makers meet trade through poem

To introduce themselves to the world, TV and Motion Picture Productions, a division of Cabell Eanes, Inc., produced a poem describing four mainstays of the company. Called "A Place Under Southern Skies," it starts: "We are four who have found our way/ to a place where we would like to stay./To Richmond we have come with camera and gear,/ the fact that it's out-of-the-way to us holds no fear. . . ." Main idea of the poem was to show that Richmond studio does a good job economically. Jeff Forbes is managing director. ★ ★ ★



Film staff introduced by descriptive poem

Briefly . . .

WABC-TV, New York, brought 3-D to tv when it sent six models around New York to see most of the big ad agencies and rival networks. The beauties were dressed as medieval royal pages, were used to promote the new two-and-one-half-hour variety show, *Entertainment*. They were preceded by this telegram to ad execs:

*"Wednesday, sometime after twelve
A fair young maid will show her-
self*

*Dressed as a herald in silken array-
ment*

She'll be there for entertainment!

Watch for her! See her sir!"

* * *

David A. Bennett, president of the Pennsylvania Association of Broadcasters, has the support of the state's 130 radio stations for an all-out saturation drive to reach over three million radio homes in the state, almost 100% coverage. With the theme, "March Is Radio Month," the association has supplied each station with promotional packages. The promotional campaign is designed to demonstrate the power of radio in Pennsylvania.

(Please turn to page 111)

THE MOST POWERFUL TV STATION IN NORTH AMERICA!

You Can *SERVE... SELL* and *PROFIT* Well on **CKLW-TV's** **MILLION DOLLAR** **MOVIES**

YOUR AUDIENCE WILL SEE . . .

The Finest collection of First Run Movies ever scheduled in the Detroit Market.

YOUR CLIENT WILL PROFIT WITH . . .

Six participating film commercials per week in a repeated First Run Movie Schedule in high rated premium time.

YOUR COMMERCIALS SELL TO AN ESTABLISHED AUDIENCE . . .

Based on current performances First Run Movies repeated four times weekly have produced a cumulative ARB Rating of 50.1 . . . 600,000 TV homes with an average of 2.5 viewers per set at a cost of 76c per thousand viewers.

It all adds up to a million dollar bargain so write, wire or phone your Adam J. Young Representative or

CKLW-TV channel 9, Detroit

J. E. Campeau President

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

We Do It ALL The Time!

Concentrated LISTENER PROMOTION is another powerful reason why WDBJ delivers Sales Results in Western Virginia. For example, here is a promotion summary of the last quarter of 1954:

Promotion announcements (Min. or Stabk.)	1,459
Station-break trailers	3,125
Newspaper ad lineage	11,206
Newspaper publicity lineage	26,426
Downtown window displays	9

Plus truck posters and "You're In The News" mailings.

WDBJ

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 960 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives





Exciting things are happening on NBC Television—and exciting things are going to keep right on happening. Last year, NBC pioneered new patterns of network television programming. Here are a few achievements of this pioneering:

THE SPECTACULARS. These 90-minute, full color extravaganzas have become national talkpieces. Example—2 LIFE covers. They have succeeded in reaching on the average an audience of more than 11,000,000 homes. Nine Spectaculars have won Top Ten ratings.

THE GEORGE GOBEL SHOW. The search for fresh new talent brought George Gobel to NBC Television.

Before the season was half over, this young man with the new style had become one of America's top comedians; his turns-of-phrase a part of the language.

MEDIC. These authentic dramas of the world of medicine have won for the program award after award, well as the flattery of industry-wide imitation and national recognition.

TONIGHT. The last hours of the day were revitalized by Steve Allen. For sponsors, the program offers an opportunity to talk to vast, adult, Class A audiences at Class C rates, for the last impression that lasts.

This season the average NBC Television nighttime



INDICATIVE

rogram has delivered over 500,000 more homes than
the next network.

NBC Television is now pressing ahead with plans for
next season. Last year's originality will be continued
and extended, and there are dozens of new ideas, all
designed to move television forward in pace, original-
ity, liveliness—excitement!

We don't say "wait till next year," because you don't
have to wait—sponsors can become part of this new,
thrilling television *today*. Meanwhile, tomorrow's plan-
ning is in full swing. For the wise advertiser, NBC's
present is imperative—and indicative of the future.

SOURCES: Sept. Report II, 1954-Jan. Report II, 1955, A. C. Nielsen Co.

*exciting
things are
happening on*

NBC
TELEVISION

a service of 



**in the
SOUTH'S
fastest growing
market!**

POPULATION

1940 88,415
1953 197,000

RETAIL SALES

1940 .. \$ 20,251,000
1953 ... \$184,356,000*

**the
FIGURES**

RANKS 92nd IN EFFEC-
TIVE BUYING INCOME
HIGHEST PER CAPITA
INCOME IN LOUISI-
ANA

WORLD'S MOST COM-
PLETE OIL CENTER

CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT

**and
FACTS**

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey
of Buying Power, 1954

WAFB-TV

Channel 28

BATON ROUGE, LA.

AGENCY AD LIBS



(Continued from page 6)

product or how efficient the cost of space. Similarly the experienced print copy writer would never use certain headlines or copy techniques despite his knowledge of their effectiveness—simply because they would violate the Corporate Personality with which he is dealing.

But we in tv and radio are far less experienced in the ways of advertisers and the means of reflecting their products and companies. We make many mistakes.

That's why so much tv, especially, looks so foreign to so many advertisers . . . why it is at such great odds with what is seen in other media.

The advertiser who speaks of quality and looks it, in color pages, often has a bargain basement expression on his visage in tv copy. And like as not the show he sponsors is as out of keeping with his way of doing business as a keister would be in Cartier's.

The big reason such oddly shaped advertising is prevalent in tv is that the sponsor, too, is new at the medium and lest he seemed old fashioned, he puts up with things that go against his grain and better judgment.

The most sordid of whodunits turn up for the most conservative (in other media) of advertisers. And the most vulgar of comics often appear in behalf of Corporate Personalities that could only be red-faced at the result. This lack of editorial judgment on the part of advertiser and agency (and lack of interest on the part of network) will, I suppose, vanish as time goes on and the people who control these decisions become wiser and more sure-footed. When this happy state occurs there will be a flushing out of some of the program types and commercial techniques that we now have to live with. This will not only tend to improve our relations with the presidents of corporations and their wives but also with the general public. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Here, in this highly creative series by Sarra for Stopette, is proof-positive that TV commercials can sell the product and entertain too! Choreographer Dorothy Jarnac, in a dance of brilliant pantomime, brings to life the reasons why people should choose Stopette over all other deodorants. At all times, the product is sold competitively, not only as a deodorant but as an effective anti-perspirant and a soothing, gentle lotion spray. Produced by Sarra for Jules Montenier, Inc. through Earl Ludgin Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



"Stop Detergent Hands" is the theme of this hard-hitting series by Sarra for Jergens Lotion. A warm "human interest" opening of a little girl playing bride gets and holds attention and then blends gracefully into direct "hard sell". The message emphasizes that laboratory tests prove that women who use detergents and care for their hands with creamier, fragrant Jergens Lotion have smoother, softer hands. Produced by Sarra for the Andrew Jergens Co. though Robert W. Orr Associates, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Everyone loves to look at a baby (chick) is the theory behind this imaginative series of one minute and 20 second commercials by Sarra for Purina Chick Startena. Video opens with a shot of a child cuddling a chick and then alternates the package with views of broods of baby chicks. The message states that Startena is blended and balanced with the same care as a baby's formula and contains all the anti biotics, vitamins and minerals that baby chicks need for a healthy start in life. Produced by Sarra for Ralston Purina Co. through Gardner Advertising Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Called "a remarkable, new medical discovery", Defencin Tablets are excitingly introduced in these one minute and 20 second commercials by Sarra. An excellent x-ray negative of the human skull illustrates how this new medication penetrates to help fight the cold germ itself. The picture story lends strong support to the claim that if you've taken everything for a cold . . . now try Defencin. Strong package identification is stressed throughout. Produced by Sarra for Clayton Laboratories, through Gardner Advertising Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Muncie

leads the nation!



31½ hours per week

1st { Muncie is 1st
in the nation in
HOURS PER WEEK
SPENT VIEWING TV
WLBC-TV is 1st
choice in
MUNCIE FOR
TV VIEWING

They really go for TV in Muncie as proven in a recent nation-wide survey made in 34 cities by the American Research Bureau. The average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! WLBC-TV leads in Muncie according to the November A.R.B. Report, telecasting from 7 A.M. to 11:30 P.M.

CBS - NBC - DUMONT - ABC NETWORKS

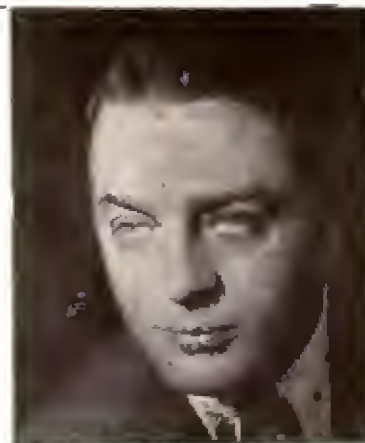


CHANNEL

49

MUNCIE, INDIANA

SPONSOR BACKSTAGE



(Continued from page 24)

technique of utilizing film to sell a film series. I had a little experience along the same lines just a few weeks ago, which seemed a somewhat more unorthodox approach to the same technique. And as I think about it, it seems to be it might point the way to tv film producers, distributors, agencies and advertisers for further interesting and practical usage of film in the buying-selling phases.

Walter Schwimmer, the distributor of the *Eddy Arnold Time* half-hour tv film series, had sold the show to the C. R. Anthony store in Oklahoma City through the Lowe Runkel Advertising Agency, and the Anthony chain (stores throughout Oklahoma and Texas) and Lowe Runkel were considering buying the series for many of the other markets in which their stores were located.

The Anthony chain, however, like many another successful retailing organization, follows a policy of permitting their individual store managers a good deal of autonomy. They asked, therefore, if Arnold might make an appearance at a meeting of the store managers in Oklahoma City on 20 February. As it happened, Arnold had long before been booked into Washington, D. C., to play the Home Exposition Show there, the week of 19 February, so that it was impossible for him to make the appearance before the Anthony store managers.

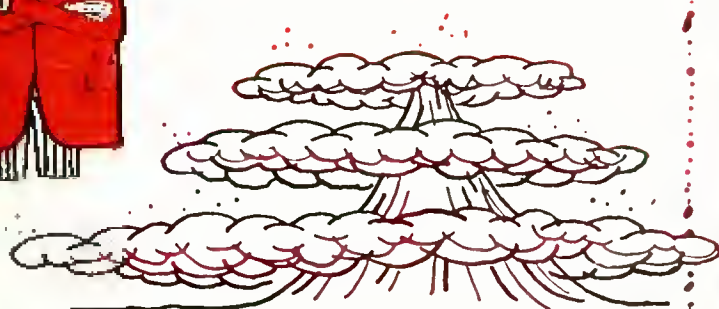
Then, thanks to the ingenuity of Keith Mathers of the Lowe Runkel agency and Art Pickens of the Schwimmer organization, film came to the rescue. Keith and Art cooked up a script in which Arnold talked to the store managers exactly as he would have, if he'd been able to attend their meeting in person. We interrupted the shooting of the series itself for a bit to film this special script for Keith, and on the 20th he ran it for the store managers in Oklahoma City. Art Pickens tells us that everybody concerned was highly pleased with the effort, and the Anthony chain, through their individual store managers, have now picked up the show in a large number of their key markets.

The point, of course, most obviously and simply stated, is that not only does it make good sense for both seller and buyer of a series to put together an intelligent, factual on-film sales presentation of a series as did Sillerman with the *Captain Gallant* film, but many constructive and helpful purposes may be served by special film such as in the case of *Eddy Arnold Time* and the C. R. Anthony stores. ★ ★ ★

Fly Spots



A Public Service Tale
Presented With Becoming
(Sic) Modesty, But, Withal,
One of The Great Adventure
Stories of the Atomic Age



Next to the corn borer, the most
unpopular item in Iowa is the
Common Fly. With that fact
firmly in mind, WMT cottoned
immediately to a Plan to Cut
Flies Down to Size.



NO FLIES, chemically treated
paper birds, was the method
suggested. The Common Fly,
curious as all get out, would, it
was alleged, alight, depart, and
die.



We know a thing or two about
fly killers ourselves and have
seen our share of them in our
day, man and boy, so we took
this one With A Grain Of Salt.
(Ugh.—Ed.) We turned it over
to our Testing Department.



"Bruce," we said, "what's on the
program tonight?"

"Well, at 8 we got CBS..."

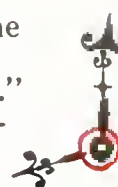
"No, no. The Testing Depart-
ment program."

"Huh?"

"Remember last week you be-
came head of Testing?"

"Oh, that. Yeah."

"Well, test this NO FLIES."



But let Bruce tell you in his own
words:

"I tested it all over the station,
wherever flies were likely to
congregate, and I'm not exaggerating
a bit when I tell you we killed three—



this being an unusually sanitary
operation."

... ..

We ran the fly spots.

... ..

We're processing orders for 1,555
packages of NO FLIES at one dollar
per. One complaint. Party named
Muffett, who kept spiders.

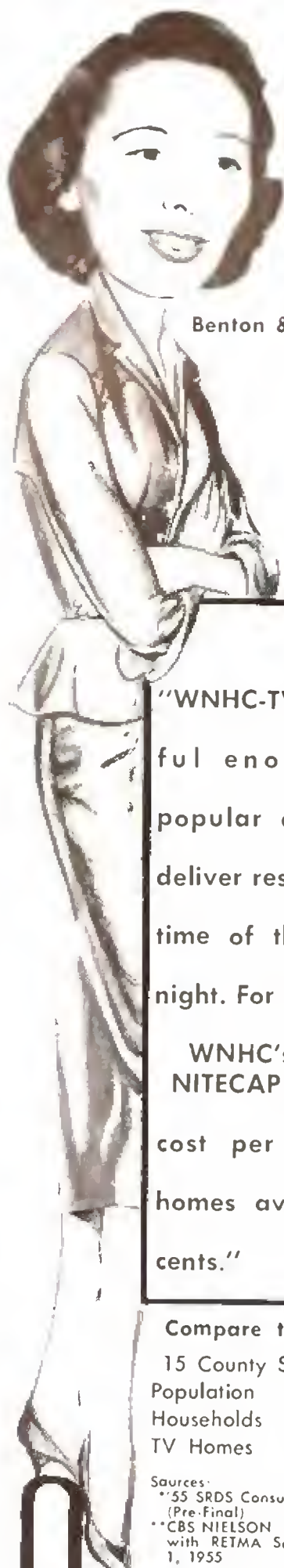


AM & TV

Mail Address: Cedar Rapids

CBS for Eastern Iowa

National Reps: The Katz Agency



GRACE
PORTERFIELD
Time Buyer
Benton & Bowles, Inc.
says . . .

"WNHC-TV is powerful enough and popular enough to deliver results at any time of the day or night. For instance . . .

**WNHC's DAILY
NITECAP THEATER**

cost per thousand
homes averages 66
cents."

Compare these facts!

15 County Service Area	
Population	3,564,150*
Households	1,043,795*
TV Homes	934,448**

Sources:

*55 SRDS Consumer Markets

(Pre-Final)

**CBS NIELSON 1953 — updated
with RETMA Set Sales January
1, 1955

See Your KATZ Man

Serving Hartford & New Haven areas

OWNHCTV



agency profile

F. B. Ryan, Jr.

Chairman of the board
Ruthrauff & Ryan, New York

A few weeks ago, Barry Ryan, Jr. succeeded his father as chairman of the board of Ruthrauff & Ryan, while Bob Watson moved up to president from executive v.p. It's a significant move and an interesting one. Ruthrauff & Ryan had always been headed up by "the family" since its founding as a mail order house by Frederick B. Ryan, Sr. and the late Wilbur Ruthrauff. Bob Watson is the first outsider to become president at the agency.

"But the most significant change during the last two or three years actually occurred in the last six months," Ryan says. "We've added over \$13 million in new billings, most of these budgets to go into the air media."

Barry Ryan doesn't expect the management changes to affect agency policy. "The main problem of an agency is always the problem of properly staffing with manpower that fits the operations of the clients," he told SPONSOR. "The agency management is close to every account, of course. But on the account executive level we have men who're specialists in their client's field."

The agency as a whole, though heavy in industrial accounts, doesn't specialize. Its estimated \$50 million billings for 1955 derive from package goods, foods, beer, automotive and oil accounts.

New accounts acquired in 1954 include Packard, Sun Oil, General Electric, The Air Force, Griesedick (reacquired) and part of Minnesota Mining. Early in 1955, however, R&R lost American Airlines to Lennen & Newell after servicing the account for 18 years.

"Our accounts have been moving more and more heavily into the air media," Ryan told SPONSOR. "Of course, I kind of like to see that. Back in the early Thirties I headed our radio department."

Ryan recalls working on NBC's first soap opera, *What Happened to Jane?*, recalls the high-priced glamor-days of radio, took to tv in a big way, but maintains his interest in radio.

"Our radio billings last year were \$3 million," says Ryan. "I expect that they'll be higher in '55, as a result of increased billings."

Ryan spends part of his time traveling to the 13 R&R offices outside of New York, closely supervising the agency accounts. Altogether, Ruthrauff & Ryan has more than 620 employees.

A Manhattanite, Ryan feels that his home's been far too quiet in the last couple of years. Reason: one daughter got married, the other went off to college.

★ ★ ★



WFBM-AM & TV

INDIANAPOLIS

National Reps: The Katz Agency

Affiliated with WEOA, Evansville;
WFDF, Flint; WOOD AM & TV, Grand Rapids

21 MARCH 1955

The Flags Flew

This is Harry Martin, tv host with the most. He plows a full schedule of farm programs on Channel 6 in Indianapolis. His *Market Reports*, sponsored by Ralston Purina at noon daily, has the rapt attention of the agricultural set hereabouts (hereabouts includes 90,000 farm families in our coverage area).

A few weeks ago Purina offered, via Harry's show, a hundred mail box flags to the first hundred viewers whose letters or post cards had the earliest postmarks.

The single announcement brought 2,606 requests. The winners were all postmarked within two hours of the announcement. Martin's pulling power prompted Purina to discontinue the offer, which had been set for successive repeats.

Harry Martin was born on a farm which was bought from the government by one of his ancestors in 1826, ten years after Indiana became a state. It would take a Wabash Indian to claim earlier roots in Indiana. Pioneering's in his blood — Harry began the first regular farm tv program in Indiana, did the first live studio demonstration commercials (both for WFBM-TV) and keeps in touch with the soil via his suburban acres where he raises rutabagas and Indiana limestone.

Like all WFBM personalities, he also raises results for sponsors.

STATION IN THE WINDOW

(Continued from page 36)

It was in April 1954 that the idea for the "station in the window" was born. The conception took place in the private office of Abraham Green, president of R. H. White; "fathers" of the idea included Green; Max Gold, White's advertising and sales promotion manager; Yale Lasker of Lasker Risemen, White's ad agency; and Lambert Beeuwkes, then general manager of WYDA. They were looking for a likely combined station-store promotion which would make an impact on some 100,000 Bostonians and reap benefits all around. Suggestions made ran the gamut from eight-second announcements to three-hour symphony broadcasts.

Finally came the Big Idea.

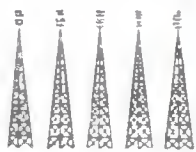
Between that time and the day the station in the window was officially opened, much time and energy were invested. R. H. White's display manager, James Gosling, designed the window to make it spectacular and eye-arresting. A score of store, ad agency and radio staff employees worked to disassemble the radio station in its Hotel Bradford studios, move it a mile, then reassemble it in the window.

Opening day was Monday, 3 May 1954. It was a grey, rainy day, but despite that passersby kept stopping until a crowd of several hundred had gathered in front of the window, spilling out over the sidewalk into the street. They stood fascinated, reports the station, oblivious of the rain.

What did they see? With a seven-

color American Airlines backdrop serving as a background, three men were producing the *Morning News Beat*—commentator, assistant and engineer—with the aid of all the typical station equipment including United Press teletype, turntables, control console, transmitter, microphones. On the wall were five clocks depicting the correct time in London, Moscow, Korea, San Francisco and Washington (reminiscent, to New Yorkers, of Garroway's window set-up for the NBC TV *Today* program each morning).

For 42 consecutive days, from 5:45 a.m. to 11:15 p.m. each day, WYDA conducted its operation in White's window. So pleased was the store with increased traffic and sales volume that it was reluctant to let the station leave, and only consented to do so after ex-



NEW AND UPCOMING TV STATIONS



I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
PORTLAND, OREGON	KLOR	12	5 Mar.	316	1,014	ABC	KOIN-TV KPTV	287,400	Oregon Tv Inc., Rep: Hollingbery Henry A. White, pres. Stephen E. Thompson, v.p. & treas
LEXINGTON, KENTUCKY	WLEX	12	15 Mar. ¹	171		NBC ABC DuMont	WLAP-TV ²	NFA	Guthrie Bell, owner Rep: Forjoe

II. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
HATTIESBURG, MISSISSIPPI	12	5 Mar.	28.45	488	\$185,409	\$144,000	None	Lion Tv Co. Dave A. Matison Harold M. Matison Milton J. Fine
WALLA WALLA, WASHINGTON	5	5 Mar.	11.76	274	\$118,800	\$120,000	None	J. Elroy McCaw, sole owner

III. Addenda to previous listings

Anchorage, Alaska, ch. 2, new call KENI-TV (formerly KFIA)
Boise, Ida., ch. 2, new call KBOI-TV (formerly KBOI)
Hilo, Hawaii, ch. 9, call assigned KHBC-TV
Milwaukee, Wis., ch. 19, new call WXIX (formerly WCAN-TV; first CBS tv-owned uhf station; began operating 27 Feb.)

OFF THE AIR

Since the beginning of 1955, the

following stations have gone off the air but retained their permits.

Albany-Schenectady-Troy, N. Y., WTRI, ch. 35, began operating 19 Feb. 1954, ended 31 Jan. 1955.

Buffalo, N. Y., WBUF-TV, ch. 17, began operating 17 Aug. 1953, ended 23 Feb. 1955.

Charleston, W. Va., WKNA-TV, ch. 49, began

operating 17 Sept. 1953, ended 12 Feb. 1955.

Fairmont, W. Va., WJPB-TV, ch. 35, began operating 16 Aug. 1954, ended 28 Feb. 1955.

Milwaukee, Wis., WCAN-TV, ch. 25, began operating 5 Sept. 1953, ended 20 Feb. 1955.

Oklahoma City, Okla., KMPT, ch. 19, began operating 8 Nov. 1953, ended 3 Feb. 1955.

BOX SCORE

U.S. stations on air	432	Post-freeze commercial c.p.'s	593 ³	U.S. tv sets (1 Feb. '55)	34,364,000 [§]
Markets covered	259	Grantees on air	325	U.S. tv homes (1 Feb. '55)	32,600,000 [§]

*Both new c.p.'s and stations going on the air listed here are those which occurred between March 1 and 31 March of 1955. Information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research. §In most cases, the representatives of a

radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. †Operation date delayed from 1 Mar. ‡Not yet on air. §This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC.



gee, fellahs,*
thanks!

for awarding an EMMY
to LASSIE as the best
children's television program in 1954

*Our thanks to Jan Clayton, George Cleveland, Tommy
Rettig, and Lassie, of course, who have made the "Millers" very
welcome guests in millions of homes every Sunday.*

*And a low bow to our producer, Robert Maxwell,
and his co-producer, Dusty Bruce.*



Television Programs of America, Inc.

** Academy of Television Arts and Sciences.*

tracting a promise that WVDA would return again in September.

Here are just two instances of the many results the store obtained. A two-day special on a stock of \$90 chairs was advertised on WVDA only. By noon on the first day, the chairs were completely sold out. A major basement sale broke all records during the "station in the window" time.

When September came, it saw the unmasking of a mammoth sale by R. H. White, one which had been in preparation for many months. Based on a circus theme, it featured live, wild ani-

mals in every window, highly imaginative still and mechanical-action scenes complete with clowns and balloons. Though it seemed that White did not need the drawing power of the "station in the window," still it insisted that WVDA return—which it did.

This time, the decor of the station, too, took on the spirit of the circus. But could it attract people when there were wild animals to be seen in the other windows? They soon discovered, to the general amazement of all concerned, that the "station in the window" not only outdrew the wild ani-

mals, but more people paused—and for longer periods of time, says the station—in front of the radio window than during the first visit.

In order to intensify White's interest WVDA set about exciting key people in the store by bringing them into direct touch with the listening public and having them actively participate in on-the-air promotions for the store. WVDA assigned Len Hornsby, then sales manager, as the liaison with the White organization to contact everybody in the store who would be affected by the advertising—from the basement up. (Hornsby is now station manager following resignation by Lambert Beeuwkes.)

WVDA listeners, in street and home, thus heard White's merchandise manager, furniture buyer, basement supervisor, household-items buyer, ready-to-wear department heads, comparison shoppers and others, including President Green, tell all about White's operations: how merchandise is purchased, method of fair-profit pricing,

PHOENIX 45th metropolitan market

IN POPULATION and RETAIL SALES



AUTOMOTIVE STORE SALES		Millions
40	SAN ANTONIO	\$113.8
41	BIRMINGHAM	
42 nd	PHOENIX	\$110.2
43	DAYTON	
44	NEW ORLEANS	\$107.8

* SRD Consumer Markets '54

Automotive Store sales are soaring! Phoenix is a sprawling, stretching market, where an auto is a "must" for almost half a million people who maintain more than 200,000 cars.

Make sure you include these car-minded, easy-spending Phoenicians in your marketing plans! They are yours to talk with . . . and sell to . . . with profitable results, through the dominating coverage of KPHO and KPHO-TV!

SOLD reached most effectively through . . .

KPHO-TV and KPHO

Channel 5 • CBS Basic
First in Arizona since '49

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ

YOUR
MEREDITH
STATIONS

★ ★ ★ ★ ★ ★ ★ ★
"There are strange forces abroad in the world today. . . . Among the first objectives of these forces is the control of public media. And a primary step in that direction is control of advertising that supports those media. Let's not permit ourselves to be enchanted by the idea that media would be free without advertising. Without advertising, the media would be in the hands of government and no place else. . . . Therefore, any effort to limit unreasonably or control the advertising of beer or bread or automobiles or anything else is a step away from democracy and a long step indeed."

HAROLD E. FELLOWS
President and Chairman of the Board
NARTB

★ ★ ★ ★ ★ ★ ★ ★
why merchandise is placed at specific locations, how deliveries are made, how a sale is thought out.

During the tenure in the window, White's main radio efforts were:

1. A "Specials Shopper," interviewed twice daily to highlight various departments.

2. Frequent eight-second "quick-impact" announcements, calling attention to individual "hot buys." Counters bearing the items had "WVDA Radio Special" placards on display.

Enthusiasm permeated the store, down to the lowest-echelon salesclerk. Employees frequently told store patrons to "be sure and see our radio station in the window."

On its part, WVDA strove to sustain



Mayor R. H. Frazier of Greensboro welcomes little Miss Lamsie Penn of Danville, Va.



Mayor M. C. Kurfes presents Winston-Salem's contribution to the "Revue", soprano Peggyan Alderman.

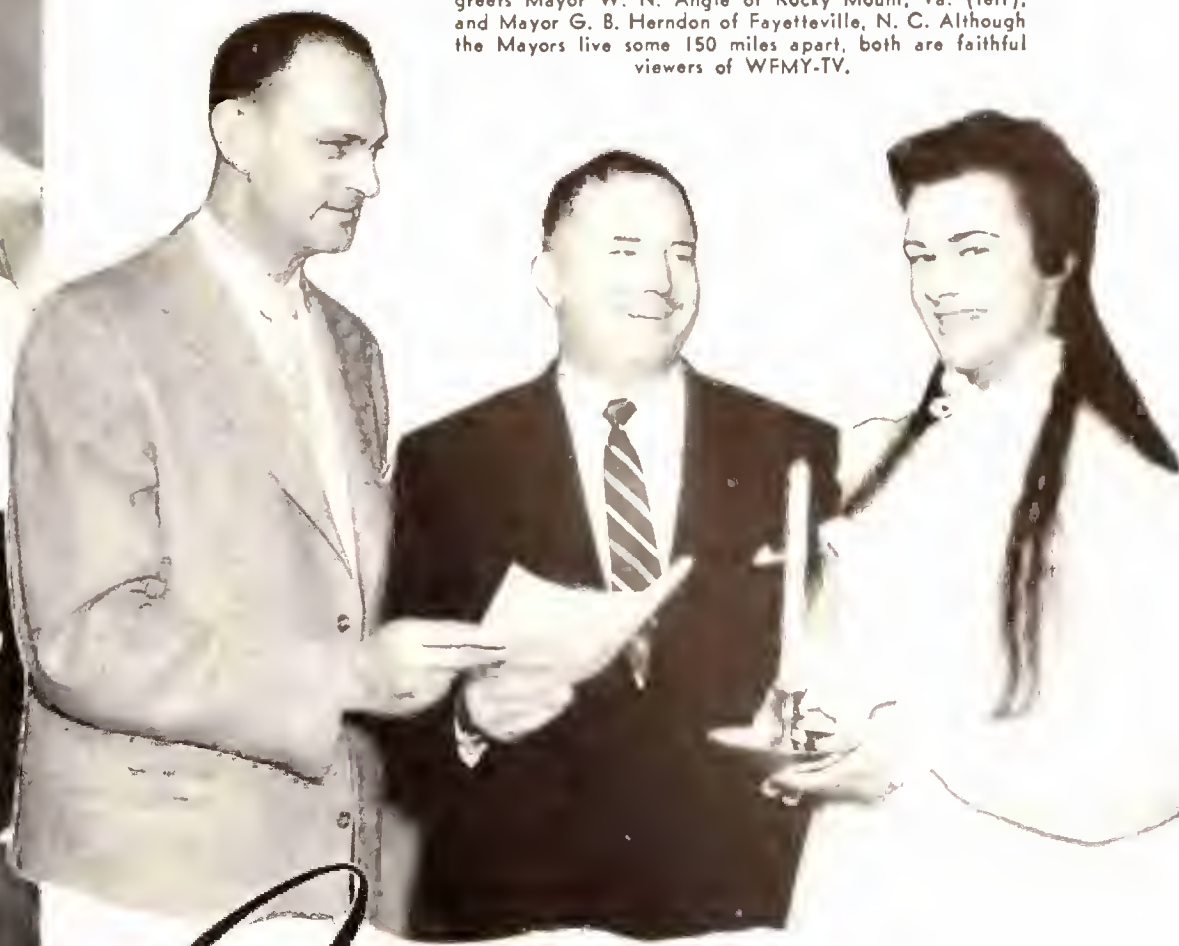


Chamber of Commerce Head R. D. Warwick and Miss Lucille Haynes of Statesville, N. C.



The ever-present magician, R. F. Snavely of Raleigh, N. C.

Miss North Carolina (Betty Jo Ring) of Lexington, N. C., greets Mayor W. N. Angle of Rocky Mount, Va. (left), and Mayor G. B. Herndon of Fayetteville, N. C. Although the Mayors live some 150 miles apart, both are faithful viewers of WFMY-TV.



SPECTACULAR...

Coverage of the Prosperous Piedmont

Spectacular coverage! Spectacular participation! On January 30, local talent from all over Piedmont North Carolina and Virginia participated in the "Channel 2 Revue", a two-hour salute to the NEW WFMY-TV. Talented performers, representing all major cities of the Prosperous Piedmont, were introduced by the Mayor of their respective cities. Over 125 people took part in the "salute".

The response to the "Revue" by audience and participants alike is proof of WFMY-TV's thorough coverage of this \$2.3 billion market. No station or group of stations rivals WFMY-TV's coverage of the 2 million people in its 46 county coverage area.

With full 100,000 watts power . . . plus over 5 years telecasting experience . . . WFMY-TV is the *only* CBS station completely covering more than 300,000 sets in the rich industrial section of North Carolina and Virginia.

To get spectacular results in the Prosperous Piedmont, call your H-R-P man today.

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco



Now In Our
Sixth Year



interest by inducing big-name personalities to visit the store and be presented on the air. Among those who came were Jimmy Durante, Eartha Kitt, Frankie Laine, clown Emmett Kelly.

To make the tie-in two way, R. H. White inserted plugs for WVDA in its newspaper advertising, while WVDA returned the compliment in its newspaper ads in the *Record* and *American*. The radio editors of the Boston papers gave an additional shot-in-the-arm to the promotion with their several mentions of the "station in the window."

Both in and out of the window. White uses a mixture of programs and announcements on WVDA. They have a daily 10-minute *Lady in the Aisle* program, highlighting items on various counters in the store. They sponsor a half-hour teen-age show called *Platter Party* on Saturday mornings, which started in September and attracts crowds to the record department. They run a daily saturation-schedule of eight-second "quick-impact" announcements to move individual items

QRG APPROACH

(Continued from page 41)

work audiences during 1952, with the biggest network audience no more than 26 to 28% higher, and possibly less. While the SAMS audience figure for QRG applies to radio before the post-freeze tv stations began coming on the air, the networks were affected by tv to the same extent and QRG assumes that the 1952 audience relationships still apply.

In buying a limited group of high-power stations, QRG maintains, advertisers are taking advantage of certain inherent economies. In the first place, a power station is bound to have a lower-cost-per-1,000 than a smaller station since the additional cost of operating the big station is a much smaller percentage than the additional audience gained by a strong signal.

In the second place, the greater distances between QRG stations as compared with, say, network affiliates means less duplication of homes. This means there is a minimum number of homes which the advertiser pays for more than once.

While the networks try to avoid as much duplication as possible, a certain amount is inevitable since network policy is to cover practically every corner of the country. Both CBS and NBC claim more than 99% coverage of U.S. radio homes in terms of their affiliates' signals. Moreover, some network researchers maintain that duplication is not all bad, that a home covered by more than one station is more likely to be reached by a network program.

To what extent the economies of QRG's operation will be reflected in its rates is not yet known since the group has not yet released a rate card. However, in its presentation to advertisers and agencies, QRG says it is planning national coverage "for as much as 30% less cost than a national network." This figure assumes a half-hour show for 52 weeks.

It is also known that QRG's rates will provide a discount structure which will make it cheaper to buy the QRG group than its members individually. QRG will probably have its own discount structure based on the total gross rates of all stations rather than a group discount on top of the members' individual discount structures.

QRG will sell only programming, not announcements. Advertisers will be able to buy parts of shows but at pres-

IN KANSAS EVERYTHING IS



Aug. '54 KANSAS FARM INCOME UP 36.2% over Aug. '53—hits \$150,120,000! (July '54 farm income was up 15.9% over July '53).*



Sept. '54 FHLB HOME LOANS UP 48.3% over Sept. '53! Building permits up 49.0% over same period!*



Sept. '54 BANK DEBITS (an accurate gauge of total business volume) UP 11% over Sept. '53!*



Oct. '54 PETROLEUM PRODUCTION UP 38.0% over Oct. '53!*

KANSAS is BUILDING! . . . GROWING! . . . PROSPERING! How to sell this vast farm market? Put your selling message on the radio station Kansas Farmers listen to most . . . WIBW.†

* Bureau of Business and Economics, University of Kansas
† Kansas Radio Advertising Bureau



TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City

This letter
is typical
of the way
thousands
of families
feel about
radio
in the
Atlanta area

Atlanta, Ga.
February 3, 1955

The Music Man
WSB
Atlanta, Ga.

Dear Mr "J.V.,"

May I have a copy of the
poem "Why Do I Love You" ?

Our bed room radio stays
tuned to WSB. We are awakened
each morning with a WSB program.

My mother sews in the den
while listening to WSB - My husband
reads in the bed room while listening
to WSB and I work in the breakfast
room "tuned in" to the same station.

Radios will never go out of style
with us. We have four busy ones.

Thanking you and wishing for you
continued success, I am

Yours truly,

Mrs. _____ *

* Name furnished
on request

wsb
ATLANTA

50,000 watts-750 kc. Represented by
Edw. Petry & Co. Affiliated with
The Atlanta Journal and Constitution

ROMERO OWNS SAN FRANCISCO ...JUST LOOK AT THIS RATING REPORT

In San Francisco, says ARB, Cesar Romero's new TV hit, **Passport to Danger**, dominates its time period ... as it has from the first night it went on the air! Rating is high, share of audience a whopping 75.5%, and going up.

Now we know this show is "hot"! Top markets are going fast, but some are still available ... if you hurry

CESAR ROMERO, starring in ...



PASSPORT TO DANGER

produced by
Hal Roach, Jr.

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

**ABC FILM
SYNDICATION, INC.**

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

ent the minimum buy is 15 minutes. The group has expanded its program planning since its early organizational days. At first, the plan was to concentrate on popular local shows already on the air and tape them for member stations, the idea being that if a show was popular locally it was bound to have some appeal elsewhere. QRG members are strong in hill-billy and barn dance programming with stations like WLW, Cincinnati; WSM, Nashville; WRVA, Richmond; WFAA, Dallas, and others having a long record of building local shows.

Since Ryan's appointment, all other programming sources have been examined. Syndicators, transcription firms, talent agents, independent producers have been approached and a variety of ideas have been mulled over. The possibility of reviving programs not on the air now has been looked into.

"We're primarily interested in the kind of programming that people listen to alone," said Ryan, "because that's the way people listen to radio nowadays—alone. We don't expect to discover any new forms of art but we want quality programming, the kind that goes with quality stations.

"The shows must appeal to casual listening but that covers a lot. It can be a music show or a personality show or an information-type show. But we're not interested in variety shows. We can't beat tv on variety shows.

"While we feel we fit the needs of the long-term advertiser, we are going to provide shows for the short-term advertiser. That means, of course, we'll be carrying programming sustaining so that advertisers can jump in quickly. Stations will probably be allowed to sell unsold time on QRG shows to local clients but the time will be preemptable."

Ryan said half-hour programming cost would run between \$1,000 and \$3,000, "which is the popular range today." However, he said, QRG was not trying to produce bargain-basement shows and added that he felt program budgets should be "traded up" with more emphasis on turning out a good show and less on cutting corners.

Since QRG is not a network, and has no intention of becoming one, there will be no option time as such. An advertiser who buys a program will be able to clear time but the periods will vary according to the best time available on each station. Since

a large percentage of the stations are NBC affiliates, there exists a good chance of getting the same periods on a majority of the stations. Ryan said that QRG stations are favorably disposed to guaranteeing time slots and although these will be in network option time he doesn't foresee any problem of preemption by the network.

Ryan believes the importance of programming in air selling is being underestimated in radio these days.

"The difference between listening to commercials within a show," he said, "and listening to just an announcement is the difference between a salesman talking to you in your living room and a salesman talking to you outside

★ ★ ★ ★ ★ ★ ★ ★
"... women in advertising are genuinely interested in research, for women—so it has been said—are endowed with a sizable amount of curiosity as well as intuition. This bodes good for them since advertising is a field where they can compete and also cooperate with men. . . . In the home, they use labor-saving devices—prodnets which have been developed through research. At business, they frequently use the findings of advertising and marketing research to help sell more of some of these products. . . ."

EDGAR KOBAK
President

Advertising Research Foundation

★ ★ ★ ★ ★ ★ ★ ★

your door. It's fashionable nowadays to talk about spraying your message over the radio audience.

"Sure, circulation is important, but the advertiser must not lose sight of the fact that he should sell, in effect, to one person. And with programming, he can do this."

QRG is selling more than programming on its three-dozen odd stations. It is selling radio in general and nighttime radio in particular.

There is no good reason to overlook nighttime radio with the present rate and listening picture being what it is, Ryan feels. "Nighttime radio is now priced about the same as daytime and nighttime tune-in is about the same, too."

(One of the most important documentations of the nighttime radio audience was recently released in part by NBC. Undertaken by Starch, the study was made during the '53-'54 winter. It disclosed that, on the average evening, radio is listened to in 19,704,000 households and by 56,250,000 persons. Of these households, 11,850,000 listen two hours or more. The study also indicated that the longer a family owned

the
biggest
daytime
coverage
in the
biggest
state

Chances are you'll want the largest square mile coverage of any Texas radio station. . . .

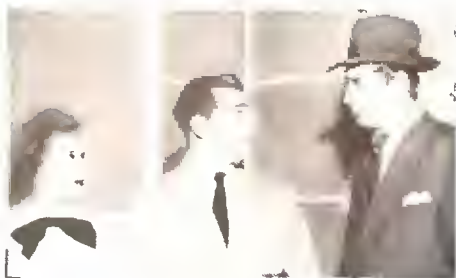
With KENS you'll get 105 counties in the .5 Millivolt area, including 4,271,400 people (1,171,100 families) with an annual buying income of \$5,845,696,000.

The powerful 50,000 watt daytime voice of KENS on 680 kc. dominates the tremendous oil-rich, cattle-rich, farm-rich growth area of South Texas lying between Houston-Waco-San Angelo-Del Rio and Brownsville. With KENS you cover a 109,737 square mile area at an astonishingly low cost per thousand! Get details now.



Represented Nationally by FREE & PETERS, Inc.

ANOTHER CITY



HEARD FROM...



"RACKET SQUAD"



IS #1 AGAIN!

Yes, in city after city, Telepulse rates Racket Squad as the #1 film show. Look:

ATLANTA	#1, with 29.6
CHICAGO	#1 after 3 weeks
DETROIT	#1, with 23.5
WASHINGTON	#1 after one month

No wonder this record-busting show boasts 90% renewals after only 10 months in syndication! First run still available in many top markets. Come on in fast, the selling's fine!

RACKET SQUAD

Produced by
Hal Roach, Jr.

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

ABC FILM
SYNDICATION, INC.
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

a tv set, the greater the amount of evening radio listening.)

Ryan believes there is also too much of a tendency to overlook the non-tv audience. "There is still a substantial number of radio-only homes," he said. "This group can make the difference between P&G leading Lever Bros. or vice versa."

Fay Day, director of sales development for QRG, estimates there were more than 15 million radio-only homes available as of 1 January. He cited a Market Research Corp. of America study, which put tv ownership in the U.S. at 64% of all homes at the beginning of the year. MRCA, he said, figured a total of 48,258,000 families.

That means, Day said, that 36% of the families, or 17,320,000 families, have no tv set. Day then pointed out that the ARF-Politz set count of last year showed that 89.6% of non-tv homes have one or more radio sets in working order. Thus, 89.6% of 17,320,000 or 15,566,000 families with radios only were available to radio advertisers.

By this time, the principal agencies have been acquainted with the general outline of what QRG will offer. The reaction has been varied, ranging from broad enthusiasm to eye-brow raising on the question of nighttime radio audiences. Here are some typical statements made to QRG by agencies:

"This looks like the future of radio."
"Quality may be the answer to the new buying pattern in radio."

"You've got to prove to us that there is an audience for nighttime radio."
"My problem is to adjust advertising expenditures market by market. If you can help me figure out how I can buy Quality and supplement it with daytime spot, I'll be interested."

"Beyond the major value of Quality and its stations, I think your second most important point is the ease of buying. I like the advantage of buying through one central source."

"My first reaction to Quality was that I could buy the same markets at one of the big networks. I made a study of this and frankly, I was intrigued with the possibility of eliminating much duplication of effort in clearing stations on a spot basis."

"Will you be able to deliver circulation comparable with other national organizations in radio?"

"What is your source of programming?" ★ ★ ★

VIDEO TAPE

(Continued from page 43)

3. "Signal fidelity, picture steadiness and freedom from noise have been further improved."

4. "The practical test will disclose the specific form the apparatus should take to make it suitable for television broadcast use. It will also provide the opportunity to determine the best means for taking full advantage of its ability to perform many of the functions which now require the use of film."

Precise dates are carefully guarded by RCA, but Dr. E. W. Engstrom, executive v.p. heading up research and engineering, told SPONSOR that he expects the field testing to start this spring and be completed before fall. "Assuming favorable outcome of the field tests," he said, "the industry might look forward to having commercial applications available in 1956." This is the official conservative view. There is reason to believe that RCA is shooting for some form of commercial operation by the beginning of 1956.

Bing Crosby Enterprises: Only a few minor problems remain in connection with tv applications, according to Joseph Hinds, Eastern manager of the electronics division. The solutions have already been found, and will be incorporated in the redesign of the experimental unit in Los Angeles. Repackaging, or circuit simplification for purposes of control and maintenance, must also be worked out for commercial use. While unwilling to set a specific target date, BCE contends it is ahead of RCA in developmental work and predicts it will not be beaten to market. BCE has already delivered a unit to Westinghouse, at a rumored price of \$150,000, for use in conjunction with the Air Forces. Spokesmen say some \$500,000 in contracts are expected soon.

BCE actually is working on two tape systems. The one sold to Westinghouse is similar in principle to RCA's, and the company considers it excellent as a military instrument. The other system is specifically geared to tv, and follows design principles radically different from those of RCA. (For comparison of the two systems see SPONSOR, 30 November 1953.)

End of kines: The present kinescoping system may become obsolescent. Both RCA and BCE will aim their first

YOU *pitch* **THE WHOLE**
30-COUNTY MARKET

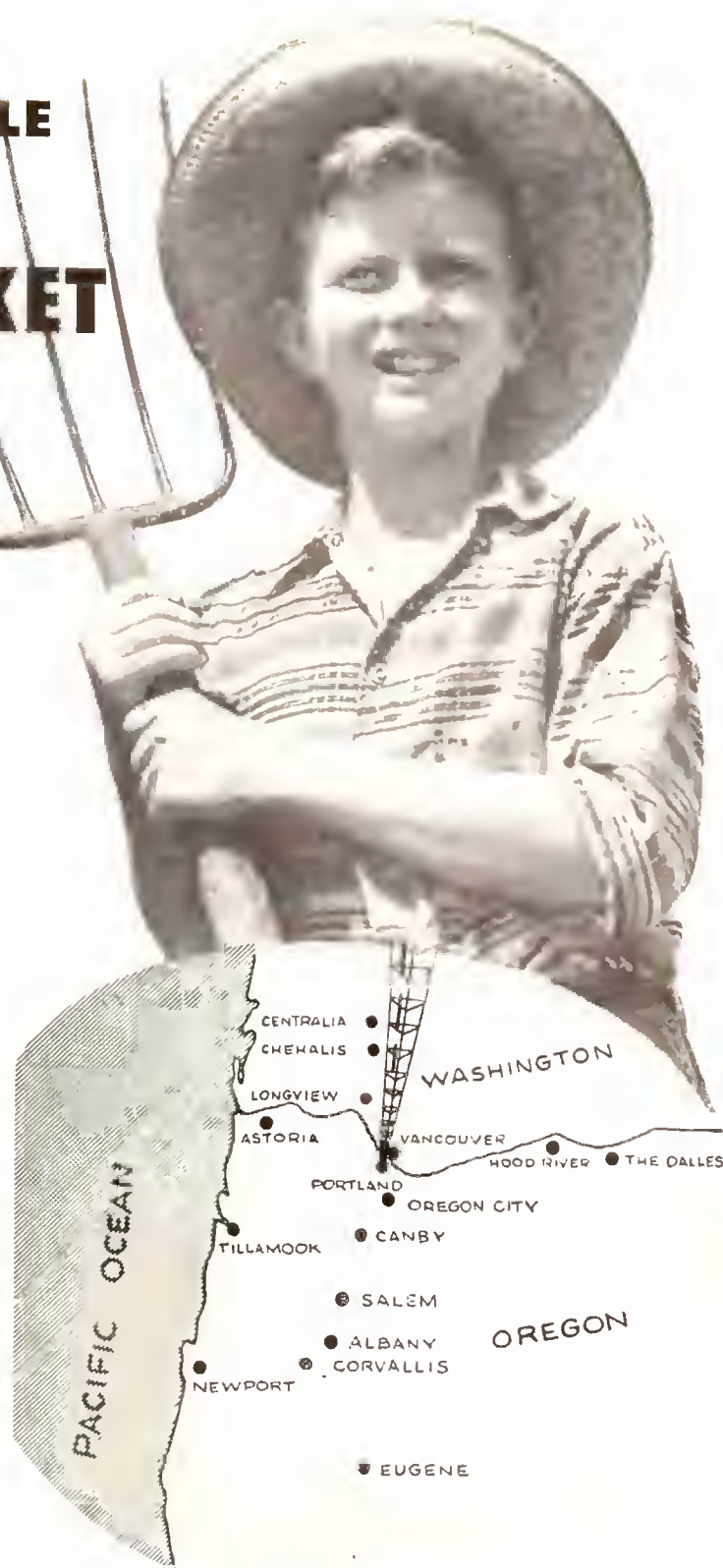
with
KOIN-TV

*Oregon's only
 maximum power
 station...*

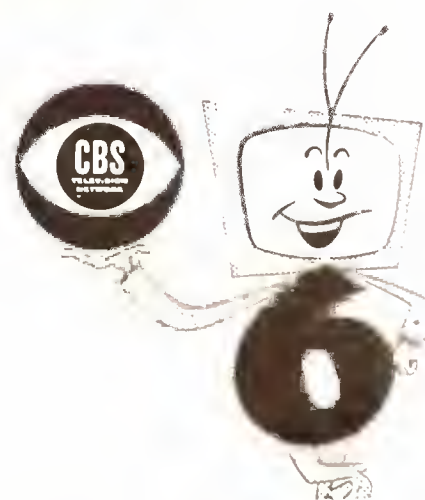
When you buy a market, you're entitled to the *complete* market—not just a couple of counties. That's why more major advertisers choose KOIN-TV... Portland, Oregon's *only* maximum power station.

Only KOIN-TV gives you the full 35,000 square mile *heart* of the Pacific Northwest... 30 prosperous counties of Oregon and Southern Washington. KOIN-TV has the highest tower—1,530 feet above average terrain—backed by maximum power of 100,000 watts on Channel 6.

No other television station or combination of stations—in fact no other advertising buy in the area can duplicate this complete sales coverage. Write or phone for complete availabilities. Or contact your nearest CBS Television Spot Sales office.



**The BIG
 Mr. Six
 in the West!**



KOIN-TV

PORTLAND, OREGON CHANNEL 6

Represented Nationally by CBS Television Spot Sales

ROMERO CAPTURES PITTSBURGH ... 68.9% OF THE AUDIENCE

ARB rates Cesar Romero's new TV show, **PASSPORT TO DANGER**, a slightly phenomenal 43.3 in Pittsburgh. Share-of-audience: 68.9%. And look at these other ARB* ratings and shares:

Milwaukee—34.3—64.6%
Cincinnati—18.1—36.7%
San Francisco—15.1—75.5%
Jacksonville—37.0—86.7

Romero really delivers the audience. Get him while he's "hot"!

*Jan. 1955

CESAR ROMERO, starring in ...



PASSPORT TO DANGER

Produced by
Hal Roach, Jr.

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

**ABC FILM
SYNDICATION, INC.**
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

sales programs at the kine market. Step number one for RCA will be West Coast installation for immediate solution of playback problems in connection with East Coast-originated shows.

At the present time kinescoping is handled in two ways: (1) The network films the live show from a monitor, then ships prints to stations on the advertisers lineup that cannot carry the show at the scheduled time; these are played at later dates. (2) Stations across the country make "hot kines," film recordings off the line that are speedily developed for playback within a few hours.

Tape solves the problem readily. No processing of any kind is necessary. As with audio tape, the recording is ready for playback the moment the show is over. This means that in many cases "prints" need not be made at point of origination. Key network stations in a few cities have but to record off the cable and feed other stations in their time belts. Technically, therefore, there will be no reason why a program cannot be aired in the same time slot across the country.

With equipment of all stations years hence, complete elimination of time change headaches will be at hand. The individual station will be able to tape any show for playback at any time, as is done now with audio tape.

Networks, too, may be able to tape all shows throughout the day for delayed broadcast to the various time zones. In radio this was pioneered by ABC in an effort to prevent the schedule havoc wrought by shifts from Standard to Daylight Saving Time and vice-versa.

Equipping a station will be no trifling matter. BCE's current estimate is about \$60,000 for an average black-and-white installation with a color unit to be added when desired. RCA is not ready to talk figures.

Since tapes can be reused many times BCE has recorded 25 times on one strip with no quality loss. Kine recording costs should be fairly low. RCA estimates that black-and-white recording should run about 20% that of film, color about 5% of film, assuming that the tape is used many times. A half-hour show in color, using quarter-inch tape (RCA now uses half-inch), is figured by RCA at about \$20.00. A recent BCE color recording was figured at \$28.00.

Will tape dominate? Temptation will be strong to put all shows on tape,

say producers. Reason is expected ability to combine advantages of live performance with perfection of film:

- *Instant playback.* You can see what your scene looks like immediately after rewinding tape. If satisfactory, it is there, you don't have to "print" it. If unsatisfactory, you can erase and reshoot at once.

- *Time pressure eliminated.* Constant live show headache is control of program length to meet exacting network requirements. With completed tape on hand, director can simply snip out pieces here and there if show is over-long.

- *Synchronous track.* Editing on the spot becomes a simple matter because of perfect synchronization of track and picture. Director does not have to worry about throwing sound and image out of sync, need only manipulate a pair of scissors.

- *Continuity of performance.* Producers are excited by prospect of capturing whole performances on tape. Says CBS' Bob Milford: "The actor will be able to carry through his role as an integrated performance, as in live production. This should be a tremendous advantage which can only accrue to the benefit of show quality."

- *Live-tape combinations:* Use of recorded inserts in live dramatic shows may be expected to increase. Film inserts are common now. Speed and economy of tape shooting will give producers freer hand to enrich live productions with movie-type sequences.

- *Schedule flexibility:* With tape it is no longer necessary to keep talent on hand for entire production period. If necessary, you can record separate sections at different periods of time when performers are available. Simply splicing sections together will give you a complete show. Widely varied use of audio tape suggests parallel application in video.

Live standards up. Even shows which remain live are expected to improve. Herbert Bayard Swope, Jr., an executive producer at NBC who produced the RCA color tape demonstration show, feels that tape will bring about "an incredible improvement in standards for the public." Reason: it allows you to see and study the show before it goes on. In effect, says Swope, tape "gives the director another eye."

Auditions will be affected. ABC Prog. Prod. Mgr. Charles Mortimer enthuses over tape's ability to permit

DASHING ?



If you're rushing hither and yon, seeking the biggest TV audience in Kentucky and Southern Indiana, use your head — prop a telephone against it and...

CALL YOUR REGIONAL DISTRIBUTORS !

Go ahead, talk with your jobber in Louisville . . .

. . . then in Evansville (101 air miles)

. . . then in Lexington (78 air miles)

Ask each, "What TV stations do you and your neighbors prefer?"

The calls will cost a few bucks, but you'll have the facts . . . and you can relax again!

WAVE-TV

CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT



SPOT SALES

Exclusive National Representatives

an increase in the number of "on camera" auditions, simply because of ease and time savings, as well as low cost.

Film versus tape: Some film producers have given little thought to tape, some are skeptical about its ability to compete with film, but others, like Hi Brown, maintain that tape's economy and convenience make it film's inevitable replacement.

Tape's pioneers leave no question of their final aim. "In its ultimately developed state VTR can replace any photographic motion picture method,"

declared BCE Chief Engineer John T. Mullen a year and a half ago. And "electronic photography" is how Sarnoff describes the new recording technique.

Here are the advantages cited by producers which give tape the edge over film in the long run:

1. *No labs or processing.* Biggest headache in filming, say producers, is waiting for labs to process and print. All this disappears with tape. Only post-production processing needed is dubbing of "prints." Instead of waiting week for the finished product, you

walk out of the studio with it.

2. *Instant "rushes."* You don't have to wait for rushes to see what you have. Says the head of new programming developments for a top 10 agency: "You have the people there for retakes. You don't have to reschedule shooting, hoping that cast and crew will be available when you are and studio time is available."

3. *Editing ease.* Film requires special editing techniques, involves skilled specialists. For the average production, say tape advocates, the director can do the job alone since everything will be on one piece of tape and synchronized. Herbert Bayard Swope, Jr. expects a trend toward greater use of live tv cutting techniques. In a live show, the director selects shots while the program is on the air, cutting is "instantaneous." By utilizing three tv cameras, says Swope, you have what amounts to a live setup. You can cut via the control board as you tape the show, obtaining editing effects, along with board wipes, dissolves and fades without getting involved at all in film editing problems.

Swope envisages the possibility of utilizing three tapes running simultaneously, one for each camera, plus a fourth recording the composite picture. In this even film-like editing techniques might then be employed to improve the show, since unsatisfactory shots could be removed and replaced with others already recorded.

Filmmakers, however, caution that synchronous tape limits editing to the simple operations. Film editing's great flexibility, they point out, stems from the use of separate sound track.

5. *Time savings.* Total production time can be cut down to a day if necessary, perhaps hours. This is of especial significance where commercials are concerned. "Sometimes a client does not formulate his thinking exactly until late in a project," reflects Lennen & Newell v.p. and general manager Frank Barton, "Or for some unavoidable reason he may change his mind after production has started. When you work within the inflexible limits set by dates, any changes produce headaches. With tape it should be theoretically possible to work practically up to the last minute if need be."

The real time savings results from the elimination of processing. No longer will you have to wait as long for prints, opines Robert Wall, commercial manager of the r-tv department of



KTVH Leads with ARB!

7 OUT OF 10
Leading Film Shows
ARE ON **KTVH**★

Pulse Report, November 1954, also gives KTVH credit for being the leading television station in the area with 10 out of 10 leading film shows, and 10 out of 10 leading network shows.

7 OUT OF 10
Leading Network Shows
ARE ON **KTVH**★

The area Pulse and the ARB in Wichita prove what Windy has been saying "KTVH does the job in Wichita and provides a bonus area of 14 other important communities."

WINDY SAYS, "BUY KTVH AND COVER CENTRAL KANSAS."

VHF 240,000 WATTS
KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.



CHANNEL **12**
CBS BASIC - DUMONT
Represented Nationally
by H-R Representatives, Inc.



The maze—of details involved in expert film processing presents no problem at Precision. Skilled technicians, exclusive equipment, and expert research groups team up constantly to keep performance at the highest possible level. Precision-processed film is recognized by industry leaders—producers, directors, cameramen—as the finest in the field.

Just one example of advanced film printing methods is the individual Printing Control Strip technique—available only at Precision. This Strip permits complete printing control without notching or altering the original film in any way—and may be filed for later precise duplication.

In everything there is one best...in film processing, it's **Precision.**



A division of J. A. Maurer, Inc.

Harry B. Cohen. On the program level, adds Transfilm's Lowendahl, this may involve savings of several weeks at a time.

6. *Over-all economy.* Eli Brown expects to cut production costs about 30%. Others are unwilling to estimate precisely, but there is universal expectation that costs will be lowered. These are the factors: no lab costs; small raw stock costs, since tape can be re-used and no work-prints are needed; reduced studio time as shooting gets simpler. One producer estimates that since tape recording will resemble live pro-

duction a fair comparison would be between doing a show on film and doing it live; ordinarily, he says, this means approximately 25% less expense for live tv.

Questioning voices: Not all think tape will deliver as claimed. "I am not convinced that tape will change our operation markedly," says D-F-S film commercial producer Robert Johnson. For all its advantages, he maintains, tape is limited to what the tv system can deliver. Its convenience and economies disappear the moment you get

into highly complex effects. These still require painstaking production techniques if top quality is to be achieved.

Movie men question tape's ability to handle certain opticals. Standard wipes, dissolves, fades can be handled electronically, but what about the involved super-imposition, the special effect requiring five strips of film, animation?

Motion Picture Stages head, Charles Vetter, Jr. doesn't think that live techniques can ever give you the precision and polish of film. Nor do the much-vaunted savings in lab costs impress him, since, so far as commercials are concerned, they seldom exceed \$150-200 for the average job, he maintains.

A practical concern is voiced by Filmwright Productions president Max Glandbard. "Assuming that tape is the coming thing," he says, "what do we do in the transition period? Before all stations are equipped, do we shoot on film or tape? Or do we shoot on both? Can we dub from one to the other? And what do we do if some stations have RCA and others Crosby equipment? They use different principles of recording and run at different speeds, so they are probably not compatible."

This raises a question that will be much in the fore in the years ahead. Both RCA and BCE are going ahead with their incompatible systems. Stations will have to purchase one or the other. The competitive battle will be keen.

Problem of editing tape was raised by many of those surveyed. BCE claims that it has perfected editing equipment which allows you to look at equivalent of a single frame at a time and listen to the synchronized sound.

Control of a future giant industry may be at stake. Although BCE has no formal network affiliation as RCA has with NBC, it is reliably reported that a rival network is lending it a cooperative hand, making costly facilities available for experimentation.

Film or recording? Should taping be classified as movie making or as recording? Is it in the category of film or television? Some predict fierce struggles between NABET and IATSE for jurisdiction. At the present time tv cameramen belong to NABET, motion picture cameramen to IATSE. The same problem exists with property men and the like. Valuable jobs are at stake. How it will all turn out, no one knows today. ★ ★ ★



"The Pulse" Proves:

ONE STATION—WHLI DOMINATES LISTENING ...in the Major Long Island Market

		Morning	Afternoon
	WHLI	23	23
Latest	Network "A"	20	21
"PULSE"	Network "B"	9	12
	Network "C"	9	7
Report	Ind. Station (N. Y. C.)	7	9
	Network "D"	9	6
	All Others	15	17

One Station—WHLI—has a larger daytime audience in the Major Long Island Market than any network or independent station!

WHLI AM 1100
FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.
Paul Godofsky, Pres
Represented by Rambeau

*the voice of
Long Island*

How BIG You've Grown!



You bet. Just six short years ago you couldn't have found a single television set in all of Northern California. Now, there are well over a million, with the number growing every day.

Put it another way—more than 75% of all homes in Northern California are now enjoying television entertainment. And you can reach them all with one medium if you place your sales message on TV.

Your first choice in Northern California is KRON-TV, which gives you the best and most complete coverage over the greatest area.

Ask Free & Peters about
double feature movies on the new
GOLDEN GATE PLAYHOUSE,
1:00 to 3:00 PM, Monday through Friday

San Francisco
KRON TV

AFFILIATED WITH THE S. F. CHRONICLE
AND THE NBC-TV NETWORK ON CHANNEL **4**

No. 3 in the series, "What Every Time Buyer Should Know About KRON-TV"

Represented Nationally by Free & Peters, Inc.

NOW *A buy that makes sense!*

One Order  delivers

*the Negro population of
the South's 3 largest Markets!*
...cuts cost, too!

Negro Radio South delivers these markets:

- **Houston — KCOH**
- **New Orleans — WMRY**
- **Ft. Worth - Dallas — KNOK**
(Formerly KWBC)

Negro Radio South brings you:

- **A COMBINED NEGRO POPULATION OF 1,200,620**
- **A COMBINED TOTAL POPULATION OF 5,469,194**
- **A COMBINED BUYING POWER OF \$8,417,698,000**

Represented Nationally by:

Gill-Perna, Inc.
Lee F. O'Connell for West Coast

(Sources: U. S. Department of Commerce 1950
Census and 1954 Survey of Buying Power.)



negro radio
South

KCOH • WMRY • KNOK

A cartoon illustration of a man in a suit running while carrying a large suitcase. The suitcase has labels for 'SAN FRANCISCO', 'CLEVELAND', 'CHICAGO', 'NEW YORK', and 'SALT LAKE'. A small bird is flying above him.

SUBJECT:

See full KSL story:
 ...ce and ratings.

...e City, Utah

WBNS
radio spring-
board to sales
in Central
Ohio

consistently
choice
the Columbus Marke

20 top pulses

ed programs

day and night

CBS for CENTRAL OHIO

ASK ■

WBNS
radio
COLUMBUS, OHIO

[illegible]

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

Beeline RADIO

**DELIVERS MORE
FOR THE MONEY**



KOH • RENO
KFBK • SACRAMENTO
KWG • STOCKTON
KMJ • FRESNO
KERN • BAKERSFIELD



These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . and at the lowest cost per thousand! (SAMS and SR&D)

In this independent inland area — separated from the Coast by mountains — the Beeline taps a net effective buying income of nearly \$4 billion. (*Sales Management's 1954 Copyrighted Survey*)

**MC CLATCHY
BROADCASTING
COMPANY**

SACRAMENTO, CALIFORNIA

Paul H. Raymer Co., National Representative

SCHWEPPES

(Continued from page 33)

was how to convince old and new customers that the quality of Schweppes products was unchanged despite a change in label and a reduction in price then possible from 45c to 50c a bottle for the Quinine Water down to 18c a bottle for the domestic product.

In conferences between Al Steele, president of Pepsi-Cola, which has the franchise for the American market, and David Ogilvy, president of Ogil-

vy, Benson & Mather, it was decided to present the *facts* in a straightforward and interesting manner.

The basic story was that the same secret "elixir," or concentrate, for the Quinine Water would now be shipped over from England and the Schwebervescence added here when it was bottled. How to explain the price reduction for the domestic product? The initial print and radio copy told it straight:

"And now that Schweppes have given up the extravagant practice of trans-

porting heavy bottles across 3,000 miles of Atlantic Ocean, you can buy their Quinine Water for little more than *ordinary* mixes at your favorite retail store."

In seeking a dramatic illustration for the story told by the first ads and radio commercials, it was again decided to give the facts. This was the way Commander Whitehead came into the picture, reluctantly as far as the injection of his personality into the campaign as its chief character was concerned.

The Commander, head of the Schweppes international export operation, had in fact come to the United States to work with the Schweppes and Pepsi-Cola executives and chemists to see that, as the copy said, "every drop of Schweppes Quinine Water bottled here has the *original flavor* which has made it the essential mixed for an *authentic* Gin-and-Tonic all over the world."

Commander Whitehead was persuaded to pose getting off a BOAC plane. The headline in the print copy and the main theme of the first radio copy was "The man from Schweppes arrives!" Thus was the now-famous Schweppes campaign born.

The campaign was an immediate success. Consumer demand for Schweppes Quinine Water was communicated quickly by retailers whose customers asked for it. Distribution and sales increased rapidly.

It also became apparent quickly that the distinguished figure of Commander Whitehead with his beard had caught the public fancy. He was persuaded to pose for a whole series of ads.

The reaction to the radio commercials was similar and equally marked.

Since then two other companion products, Schweppes Ginger Ale and Schweppes Club Soda, have been introduced. According to Pepsi reports, the quality and aristocracy connotations of the Quinine Water campaign are automatically being associated with the newer products.

While the Quinine Water at present enjoys peak sales in the summertime in the growing Gin-and-Tonic market, the entry of Ginger Ale and Club Soda gives bottlers a year-round business.

The same basic format for print and radio is being extended to the advertising for Ginger Ale and Club Soda. This also means that Schweppes radio schedules will tend to spread out over



SOON 1,000,000 WATTS...to better cover the all UHF Scranton, Wilkes-Barre, Hazleton area, the nation's 28th market.

BETTER PROGRAMMING...all of the top CBS shows are on WGBI-TV.

LARGER AUDIENCES...Pulse reports a steady gain in share of audience...shows WGBI-TV with the largest number of viewers for any one time period of any station in the area.***

MORE POWER...Ratings are up...but costs are still low. Now is the time to buy WGBI-TV. Establish your TV franchise in the all UHF Northeastern Pennsylvania market.

*Talk to your
BLAIR-TV
man today*

* CP granted February 1955

** '54 Sales Management—total of two metropolitan city areas

*** Nav. Telepulse report

sum station!

What do you look for when you buy Chicago radio? You begin, naturally, with blanket coverage and strong rating story. WMAQ's kind of coverage and ratings.

But then you look for the *added values* – the special individual ways in which a station can do a bigger job for advertisers. And WMAQ gives advertisers a greater sum of extra values than any other radio station in Chicago:

- More than 40 important awards during the past five years alone – vivid evidence of WMAQ's pre-eminent position in broadcasting and advertising.
- Program personalities of proven audience appeal in every category of popular programming.
- A first team of crack news reporters whose names are household words far beyond their own Middle West.
- A proud record of long-time sponsors who have been successfully selling their goods and services on WMAQ for as long as 19 years.
- A 30-year record of service to public and advertisers – the longest-established Chicago station.
- Finally, a management whose keynote is:

THE PAY-OFF IS AT THE POINT OF SALE

And the application:

the most complete and active merchandising service in all Chicago radio, featuring the spectacular "Chain Lightning" plan.*

By any accounting, WMAQ's sum of added values means money-in-the-bank for every WMAQ advertiser.

WMAQ
50,000 WATTS CLEAR CHANNEL

NBC RADIO IN CHICAGO
a service of **RCA**

REPRESENTED BY NBC SPOT SALES

*A service mark of NBC



THEY'RE ALL WATCHING WREX-TV

WREX-TV
delivers Audiences in 94% of the time periods

WREX-TV
1st in 466 — ¼ hr. periods

STATION B
1st in 27 time periods

Survey by
PULSE, INC.

All 15 TOP once a week programs are on WREX-TV

9 of 10 TOP multi-week programs are on WREX-TV

Over 250,000 TV sets in this BILLION DOLLAR — 7-CITY sales area with a population of well over 1,000,000

WREX-TV
ROCKFORD • ILLINOIS

ABC

channel 13

represented by
H-R TELEVISION, INC.

the year rather than be concentrated only during the hot weather.

At the beginning of the campaign two years ago, everybody concerned thought it was an excellent campaign. Few had any idea of the extent to which it would penetrate and build Commander Whitehead quickly into a celebrity. Two years ago he was a distinguished looking man with a beard.

Today he cannot go for a walk in the street, into a restaurant, an airline or railroad station without being recognized. People come over to him, shake hands and greet him cordially as though he were an old friend; many of them say, "How do you do, Mr. Schweppes. I've seen you in the advertising and on radio and television. You certainly have the most distinguished beard. And I am one of your best Schweppes customers!"

Many, especially the younger set, beseege him for autographs. All of this takes extra time and energy from the busy Schweppes executive who also has the title of President of Schweppes (USA) Ltd.

Whitehead appears to have every attribute of the exploitable personality. Shortly after the advertising campaign got under way, he received numerous invitations to be a guest on television and radio shows, including Bob Hope's show among many others. *Life* has devoted a picture story to him. In the past 18 months he has appeared on at least 60 radio and television shows and has been written up by columnists and in feature newspaper stories.

Last fall when Commander Whitehead was in celebrity-filled Hollywood, stars of the stature of Gary Cooper asked for his autograph. One commented: "You are undoubtedly the most famous Englishman in America."

On radio: Commander Whitehead's elegant radio manner stands at variance with frequent practice in the medium. The Ogilvy, Benson and Mather agency rejects the cherished view that you've got to "rock 'em and sock 'em," prefers to treat its radio audience as adult human beings. Here are the highpoints of the radio approach using commercials performed by Commander Whitehead as outlined by v.p. Howard Connell, who heads up radio and tv:

1. Most manufacturers are too stuffy, treat the product out of all proportion to its actual importance in life of the consumer. Too many commercials

tend to talk about the item as though it "represents the second coming of Christ." Schweppes commercials, on the other hand, start from the premise that it is only a drink that is involved, nothing really vital.

2. People are grateful for the "soft" approach. The "Get it today!" shout of too many commercials is ridiculous. Schweppes even suggests you don't hurry, that the product will be there when you are good and ready.

3. British diction is a great attention-getter. You are likely to stay with the commercial simply to find out what it's all about. "The listener has to make an effort to understand the message. There is a lively listener collaboration. As a result, he gets the message, and, we hope, remembers it."

4. Voice and manner happily combine to suggest the *aristocratic* character of the drink, which is precisely what the company is after.

5. The Commander's radio personality does not clash with the image on the printed page, seems rather to evoke a similar image in the listener.

True, the beard does not survive the shift to the kilocycles. At the beginning, air-copy did refer to it, but references declined in importance after it was noted that the radio personality was getting across even in those areas where visual representations were few.

What of the problem of understanding the Britisher? Are there not many listeners who might find his urbanity and vocabulary merely perplexing? Yes, says Connell—but it doesn't matter at all.

The reason: the average listener is intrigued. He may not understand every word said, but he does carry away a *feeling of class* about the product. This is what is important, Connell feels, even if the listener can't give you a "playback."

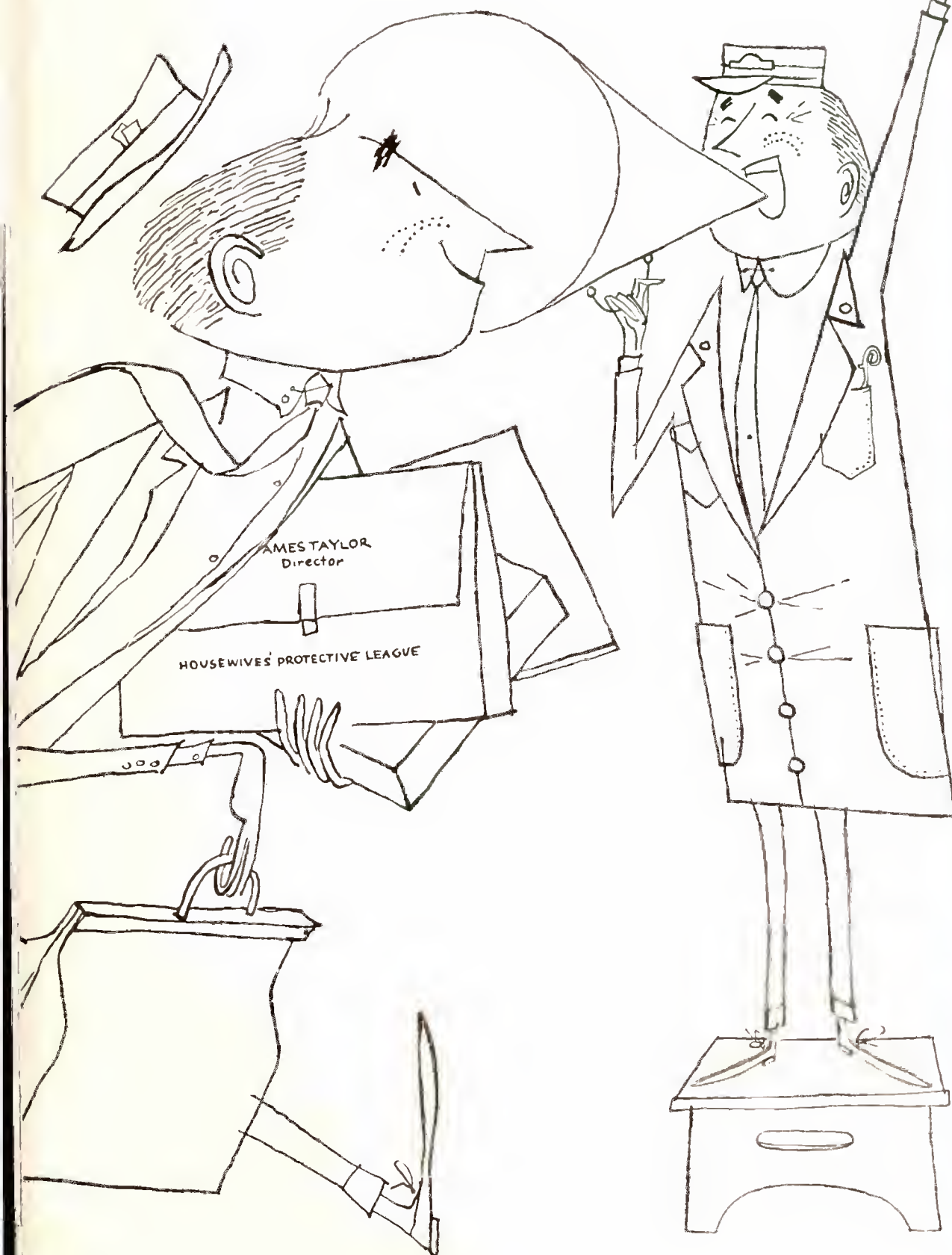
Whitehead's effectiveness arises basically from his ability to make an *impression* far stronger than that of the usual selling voice. "You are either a fan of his, or you hate him. In either case, he has made an impression on you."

For this reason, goes the argument, you are almost forced to listen. Most listeners like him.

Essence of snob-appeal: The Schweppes ad approach stems from a popular conviction that a primary American ambition is to climb the social ladder. "Inherent in all of us,"

"A new station for HPL!"

March 14: WGAR, CBS Radio's 50,000-watt affiliate in Cleveland (the nation's ninth market in total retail sales) becomes the 14th major-market station to carry "the most sales-effective participating program in all broadcasting." This coupling of HPL with WGAR is an especially happy one for advertisers because it combines the tremendous pulling power of Cleveland's foremost radio station (WGAR has Cleveland's biggest average share of audience) *and* a complete HPL program service that gets results every time...everywhere it sells! Now you can buy HPL participations on any one, any combination, or all of 14 of *the nation's biggest stations*. See about *your* reservations now.



101

HPL

HPL

- WGAR-CLEVELAND**
- WEEL-BOSTON**
- WBT-CHARLOTTE**
- WBBM-CHICAGO**
- THE PAUL GIBSON SHOW
- KNX-LOS ANGELES**
- WCCO-MINNEAPOLIS**
- WCBS-NEW YORK**
- WCAU-PHILADELPHIA**
- WRVA-RICHMOND**
- KMOX-ST. LOUIS**
- KSL-SALT LAKE CITY**
- KCBS-SAN FRANCISCO**
- KIRO-SEATTLE**
- WTOP-WASHINGTON, D. C.**

THE HOUSEWIVES' PROTECTIVE LEAGUE

485 Madison Avenue, New York
PLaza 1-2345

Columbia Square, Los Angeles
HOLlywood 9-1212

WGAR is represented by
Henry I. Christal Company.

HPL on all other
stations is represented by
CBS Radio Spot Sales

**COVER
NORTH
CAROLINA'S**

**Rich, Growing
"GOLDEN
TRIANGLE"**

WINSTON-SALEM
GREENSBORO
HIGH POINT

**with
WSJS**
TELEVISION
CHANNEL 12

**a 24-county market with
Population of 1,303,700**

(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS



Interconnected
Television Affiliate

**National Representative:
The Headley-Reed Company**



says a, e Frank Johnson. "is the desire for self-improvement."

"Who is without some degree of inferiority complex?" he asks. Most of us want the approval of others, want to feel we are doing the right thing."

In the Schweppes campaign these views find concentrated expression. Where other companies also try to sell the idea of quality through association with places and persons of wealth, Schweppes takes the technique a step further by trying to drive home the idea of *aristocracy*. It is done by suggesting that "quality persons" use it habitually, that it is therefore a good product, socially acceptable, and smart for you to imitate them. The effort, in a sense, is to increase usage by spreading it *from the top down*.

Whitehead's air personality fits the pattern perfectly, says Johnson, since it appears that the English voice carries with it an element of social status. We tend, he feels, to associate the British accent with the aristocratic.

Copywriter Reva Fine, who does both print and radio, under supervision of copy chief Judson Irish, deliberately aims to achieve the elegant tone. "I aim for an aristocratic feeling, of class, high fashion, try to capture the distinctive and distinguished."

The "class" approach lends itself in this case to wit and lightness, and is based, Miss Fine points out, on the personality of the Commander. It is his own charm, intelligence and sense of humor, which are reflected in the copy, she feels, since the copy only attempts to capture the Commander's most attractive features.

First radio announcements, however, played down the lightness and humor, were in fact fairly straight. The impression was similar to what might be expected from actor George Sanders delivering a wine commercial. Reason for the straight pitch was the newness of the personality. Listeners, it was felt, had to be exposed to the Commander long enough to get to know him as a personality. Once the simple problem of identification is licked, the agency feels, you begin to benefit from the trickier announcements.

Radio announcements are partially adaptations of print copy and original creations for the aural medium. Sooner or later most of the print situations are dramatized. One of the most popular involves a barber with a French accent:

Barber: Commander Whitehead . . . you sent for me?

Commander: Monsieur Charles! You are a prince among barbers to come to my suite.

Barber: But the famous beard must be trimmed . . . and the man from SCHWEPES is a *busy* man.

Commander: Busy introducing an emperor to America.

Barber: An emperor?

Commander: I refer, to the emperor of all the ginger ales . . . I tell you, Charles, it is simply . . . how shall I say it?

Charles: Buoyant?

Commander: Oh, buoyant!

Charles: And dry?

Commander: Oh, very dry!

Charles: It *sparkles*, n'est-ce pas?

Commander: The Schweppes-essence, yes, that lasts the whole drink through. The pure ginger essence is imported from England . . . gives it that true *ginger-y* flavor which children and grown ups adore.

Charles: I am persuaded, (etc.)

Other current ad situations find the Commander chatting with a cabbie, being interviewed by a reporter, talking to members of the audience on the telephone. Aristocrat and commoner.

How long the Commander can continue to expound on the airwaves is open to question. "There is a magic in his voice," worries Howard Connell, "but that magic may be perishable." The problem: How long can a novel device be used before it wears out its welcome?

Till now, there has been no serious concern, since Schweppes is still in the market development stage of its American experience. The problem has been more how to get a footing in specific markets than how to hold them.

A big unknown is tv. The addition of sight and movement, the agency believes, will mean a tremendous boost for the popularity of the bearded Whitehead, especially because he is a "natural" performer. But thinking has not clarified yet on the exact nature of the commercials. Whether it will be possible merely to duplicate existing radio or magazine concepts, or whether entirely new directions will have to be explored no one is ready to say as yet.

There seems to be agreement only that tv will offer new opportunities to build Schweppes into a major soft drink house. ★ ★ ★



YOU MIGHT BROAD JUMP 26' 8 1/4" * —

**BUT . . . YOU NEED WKZO RADIO
TO COVER GROUND
IN WESTERN MICHIGAN!**

**PULSE REPORT — 100% YARDSTICK
KALAMAZOO TRADING AREA — FEBRUARY, 1953
MONDAY-FRIDAY**

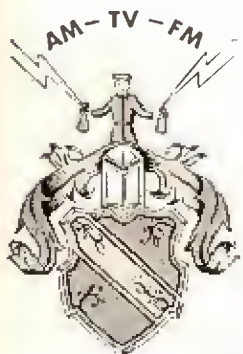
	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

If you "look before you leap" in your Western Michigan time-buying, you'll choose WKZO, Kalamazoo—5000 watts . . . CBS.

Nielsen credits WKZO with 181.2% more daytime homes than Station B. Pulse figures, left, show that WKZO gets more than twice as many listeners as Station B, *morning, afternoon and night!*

Let your Avery-Knodel man give you the whole WKZO story.



The Feltzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

**CBS RADIO FOR KALAMAZOO
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives

**Jesse Owens set this world's record at Ann Arbor, Michigan, in 1935.*



ROBERT F. CARNEY
(Chairman of the Board)
Foote, Cone & Belding

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. CARNEY'S LATEST BUSINESS PORTRAIT IS BY ...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17 PL 3-1882

B&M TV TEST

(Continued from page 45)

the past two weeks. We never had any before for B&M. The demand was not great enough to justify any space. Now the grocers are more interested and believe me they don't give you the space for love."

Signs of success: These were some other indications of what's happening throughout the 100-mile radius of the B&M tv test area:

- Schultz Bros. in Sheboygan, Wis., 60 miles from Green Bay where the test tv station (WBAY-TV) is located, said: "We are now experiencing a rapid movement of B&M beans." The jobber's records showed about twice as many beans had been shipped in February '55 as in February '54. (Commented Marvin Bower: "When a wholesaler doubles his sales in a few weeks, that's terrific.")
- The wholesaler in Wisconsin Rapids, 100 miles west of Green Bay, bought 10 dozen cans of B&M brown bread during the last two weeks of February. He had never before purchased any of the brown bread which is now being pushed on tv with the beans.
- Throughout the test area there were indications that the brown bread was beginning to develop momentum. (Sales of brown bread for the last two weeks of February 1955 came to 210 dozen cans. None were sold the same period last year.)
- In a Menominee, Mich., super market (50 miles north of Green Bay) the stock boy stated: "B&M used to be an ordinary mover. Now I can't keep the shelves full enough."
- Grocers throughout the area, despite indications the campaign was beginning to take hold, warned: "Your high price can hold back sales. The woman coming in to the store is still going to be tempted to take Puritan beans unless your advertising has really sold her. The pots look the same from the outside so many will wonder why they should pay 6c more."

Commercials: To make sure the housewife is really sold on B&M as the only quality oven-baked bean, WBAY-TV, has turned to a testimonial commercial technique. The station has been given authority by B&M's W. G. Northgraves and the agency, BBDO, Boston, to build commercials especially designed for the market.

Capt. Hal O'Halloran, station personality who conducts a late-afternoon kid show, does most of the selling, armed with statements from housewives in the area. It's felt that the statements of women in the region on the quality and unique flavor of the product will help to establish a reason for paying the extra price.

This is the technique WBAY-TV is using to gather testimonials.

Ward Gage, one of the station's six account service men, has traveled Test Area A (see map) thus far, giving out samples of the beans and brown bread. He calls on grocers in the various cities and towns, asks for names of women who are community leaders (directors of the art club, PTA presidents). He then visits these women in their homes, leaving the samples and a questionnaire behind. Of two dozen women sampled, only one failed to mail back the questionnaire. Virtually all comments were highly favorable. (But said one woman: "Next time why not give out canned lobster.")

In the next few weeks Ward Gage will travel Test Area B to gather more testimonials. (Area B is 50-100 miles from Green Bay. Area A is the 50-mile circle around Green Bay. Both areas are shown in the map on page 45.) Though it's far too early to determine how the effect of tv varies on the basis of distance from the station, it's interesting to note that in the last half of February only Area B sales showed a gain. Area A sales were 465 dozen cans in '55 compared with 475 dozen last year. Sales in Area B were 265 dozen cans compared with 100 dozen in the previous year. The increase for Areas A and B combined, therefore, comes from B's steep jump.

In addition to testimonials, Capt. Hal's commercials stress the idea of a television supper. "Take those good B&M beans and some warm brown bread out on a plate and the whole family can sit in the living room and watch television," Capt. Hal tells his viewers.

One of the major efforts of the campaign is to link eating of the brown bread with the beans. As mentioned above, brown bread (B&M's molasses-flavored bread selling at 17c a can) has been a particularly poor seller in the region. It's hoped that related selling of the beans and bread will increase brown bread sales and distribution.

Future film commercials featuring Capt. Hal will show him with house-

NEW APPROACH, OLD PROBLEM . . .



, with its outstanding educational system, ranks first in the nation in efficiency rate. New teaching methods, such as television, are effectively utilized in Iowa classes.

"Iowa TV Schooldtime" on WOI-TV is a part of the regular curriculum in more than 225 Iowa schools, and it leads all other 10:00 a.m. television programs in home audience appeal.

Providing a needed community service, WOI-TV productions like "Iowa TV Schooldtime" build prestige . . . Prestige shared with all who appear on Channel 5 in Central Iowa.

WOI-TV



IOWA STATE COLLEGE

AMES-DES MOINES

100,000 WATTS

CBS ABC DUMONT

REPRESENTED BY
WEED TELEVISION

Wise JUDGMENT Plus SHOWMANSHIP



NEWS

A Radio Station that has good News Coverage is a Radio Station that has listeners.

Because of our vast news coverage both locally and nationally, Evansville, Indiana, listeners make it a habit to tune to WJPS for the NEWS.

WJPS is a station of specialized programming — NEWS — SPORTS — FARM — MUSIC, along with a merchandising department that has all of the answers. A live wire station — with live wire programming and live wire ideas. Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George F. Hellingberg Company

WJPS

ABC 15

"A RADIO IN EVERY ROOM"
Evansville, Indiana

**If you use TV film
you need BONDED
TV film service!**

**Saves You Money, Worry
and Mistakes!**

**COMPLETE TV FILM SERVICE FOR
PROGRAMS OR COMMERCIALS**

Shipping • Splicing • Routing,
Scheduling, Print Control
Records • Examination,
Repair, Cleaning, Report on
Print Condition • Storage
Supplies, Equipment

BONDED

TV FILM SERVICE

LOS ANGELES • NEW YORK
904 N. La Cienega 630 Ninth Ave.
BR 2-7825 JU 6-1030

FASTER, SAFER, LESS COSTLY...
Because it's More Efficient!

wives in the area talking about B&M beans and bread. Capt. Hal will also visit a few stores and put on demonstrations of the product. This will be a test to see if volume for those stores picks up appreciably.

No other form of in-store merchandising is planned at present. Haydn Evans, WBAY-TV general manager, told SPONSOR: "We don't believe in merchandising here. That's the job of the manufacturer. We sell the product on television. He or his representatives cover the stores. And as far as mailings to the trade are concerned, we feel they are pretty much a waste. Jobbers tell us 90% of that stuff is thrown in the wastebasket unopened."

Background: In case you've missed the first three articles in this series, here's some background:

The expenditure is heavy for the volume in the market. Budget for six tv announcements weekly for six months comes to \$12,500. This is nearly 25% of the total 1954 wholesale sales in the area of \$54,000.

Burnham & Morrill wants to see whether a heavy push using tv only can lift its relatively small volume in the Green Bay region to anything near the rate of sales in its New England strongholds. The problem it faces is that oven-baked beans are simply not an established favorite in northern Wisconsin and Michigan. Beans cooked in the can are the big sellers there as they are in many other non-New England markets. Can-cooked beans, in fact out-sell the oven-baked variety to the degree that B&M and its chief competitor Puritan share only 4% of the bean market between them.

Increasing the share of the market oven-baked beans get — and making sure B&M rather than Puritan benefits — is the company's objective.

Previous to the B&M tv test which started 24 January 1955, neither B&M nor Puritan had advertised in the market. Only advertising was in the form of small insertions within large newspaper co-op ads by grocers.

Because television is the only new factor of major consequence to be introduced during the first six months this year, it's apparent it will deserve credit if sales increase. The big question mark is whether even tv can make consumers switch from a low-cost bean eaten for generations in the area to a new higher-priced product from New England. ★ ★ ★

CBS APPROACH

(Continued from page 39)

advertiser gets KOIN free and another \$18 to apply against WCCO.

Here's how that's figured out. The qualifying rate for WCBS is \$1,620. The 15% minimum discount for buying three stations comes to \$243. But the qualifying rate for KOIN is only \$225, so the additional \$18 can be applied against the \$720 for WCCO.

In its pitch to clients, CBS is also stressing the value of nighttime radio to reach not only the whole family but the working woman in particular.

"The working woman," said Taylor, "cannot, of course, be reached by television during the day and not too many can be reached by radio. At night, the working woman is often busy cooking and washing clothes and dishes so that she can't always be reached by tv. Only radio can reach her while she's busy with her chores."

Introduced early this year (the plan went on tour before agencies and clients beginning 24 January), GBP has been bought by the Chevrolet Motor division of General Motors. The client, through Campbell-Ewald, Detroit, bought station breaks and minutes on 12 stations.

Among those visited by CBS Radio Spot Salesmen were Shell Oil, Lever Bros. and Block Drug, all in the metropolitan New York area; General Mills and Pillsbury in Minneapolis; Quaker Oats, Zenith and International Cellulose in Chicago; Schlitz Brewing in Milwaukee; S. C. Johnson in Racine, Wis.; Miles Laboratories in Elkhart, Ind.; Ralston-Purina, Anheuser-Busch and Lewis Howe Co. (Tums) in St. Louis, and P&G and Andrew Jergens in Cincinnati. Among the agencies seen were Cunningham & Walsh and BBDO.

The tour of agencies and sponsors was undertaken by a four-man presentation team headed by Wendell B. Campbell, CBS Radio vice president in charge of station administration. He described the reaction of advertisers as "extremely favorable." Others with Campbell on the tour were Henry R. Flynn, general sales manager of CBS Radio Spot Sales; Newell Schwin, manager of sales development for the station representative firm, and Larry Haeg, general manager of WCCO and chairman of a committee of represented station managers consulted in the creation of GBP.

There's a BIG DIFFERENCE



Represented
Nationally
by

THE
HENRY I. CRISTAL
COMPANY



NBC

WSYR

5 KW • SYRACUSE • 570 KC

between

NEWSCASTING

and

NEWS COVERAGE

You can hear newscasts on any radio station. A newscast can be any announcer's voice reading the latest summary torn from a news machine.

It's news coverage which distinguishes a superior radio station from just another station!

At WSYR a staff of five newsmen produces a complete, distinctive news service. They gather and write the home town and area news. They edit the reports of the national news wires with an experienced eye for news that's important to the 1.5 million population of WSYR's service area. The result: complete news digests, reported ten times daily by men who know news.

Central New Yorkers have come to rely on WSYR for all the news, all the time. This kind of news coverage — like WSYR's distinctly superior geographical coverage — is one of the important reasons for WSYR's head-and-shoulders leadership in the \$2 billion Central New York market.

THE SPOTLIGHT'S ON
WEHT
IN THE
EVANSVILLE MARKET

FIRST—
Anyway you figure it!

CBS-TV
Unduplicated
coverage really pays
off in the Evansville,
Indiana Tri-State—per February
ARB—And with a realistic cost per
thousand, you can't go wrong!—In-
terconnected with network color.
REPRESENTED

Notionally by
MEEKER TV, Inc.

Regionally by
ADAM YOUNG
St. Louis, Mo.

WEHT Channel 50

BMI

PROGRAM CLINICS
1955 SERIES

Broadcasters Exchange
of Successful
Program Ideas

planned for
RADIO PERSONNEL
IN ALL DEPARTMENTS
OF ALL STATIONS

38 BMI Program Clinics
have been scheduled through-
out the United States . . .

COMING YOUR WAY
Write today for the complete
schedule

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

So far as Blair's NATSAT is concerned the plan has racked up sales of about \$700,000 since it was introduced last fall. One or two weeks have been bought by Cadillac, American Safety Razor, Reader's Digest and M-G-M, while Rexall Drugs signed up for 52 weeks.

The weekly cost for NATSAT starts in the neighborhood of \$15,500. This is for a buy of less than 13 weeks. Weekly cost for the maximum buy is less than \$14,000. For this, the client gets around four commercials a day per station for six days—Monday through Saturday. Sunday is used to make good commercials that couldn't be fitted in the schedule for some reason or which were not run through some inadvertent reason.

While NATSAT clients can't pick every slot, neither is NATSAT exactly a run-of-schedule plan. The advertiser's requirements are kept in mind. If the advertiser is interested in reaching only men he will be given those availabilities where male listening is presumed to be highest.

What usually happens is that Blair presents a suggested schedule of morning and night slots for modification. So far, according to Blair account executive Tucker Scott, clients have usually accepted the suggested lineups without change. While the advertiser will not be permitted to buy NATSAT with daytime slots only, as mentioned previously he can buy nighttime only.

The NATSAT plan offers conveniences to clients which they can't get through buying a group of Blair stations individually. In the first place, there is a central billing arrangement, which means one order, one bill, one affidavit. Secondly, there is special Blair handling for commercial copy. Agencies may route and handle commercials if they wish, of course, but Blair will also take over the chores.

In totting up the value of NATSAT, Blair compared its cost to other media buys. For example, the NATSAT group rate, says Blair, would buy one quarter-page b&w ad per week in each Blair market (gross circulation: about 11 million) compared to 24 announcements. Or it would buy one b&w page in *Life*, *Look* or the *Saturday Evening Post*.

Since the Blair plan is aimed at advertisers who are heavy spenders in spot tv the NATSAT cost is also compared to video's cost. According to Blair research, for about \$1,000 more

than the cost of NATSAT an advertiser can buy about two Class "A" announcements weekly in Blair markets.

While group buying plans are the exception, other reps are pushing nighttime radio in various ways. Katz is offering special nighttime discount inducements on about half of its stations. A number of the discounts are in the 35 to 45% range and they are in addition to regular discounts. There is a minimum number of announcements that have to be bought to earn these nighttime discounts but all of them don't have to be at night. Some of these discounts bring the net nighttime cost down lower than the daytime cost.

On WKRC, Cincinnati, an advertiser who buys five to nine announcements per week gets a 35% nighttime discount on top of the regular frequency discount. For 10 or more announcements per week, the nighttime discount goes to 40%. If an advertiser buys, say, five announcements during the day and five at night, he qualifies for the 40% discount. However, the 40% is applied only against the nighttime announcements.

A similar discount schedule is in force on WKY, Oklahoma City, with 35% off at night for six to 11 announcements per week and 40% off for a dozen or more. On KGNC, Amarillo, the nighttime discount goes to 45% for 12 or more announcements per week at any time and this 45% is on top of the regular earned discount.

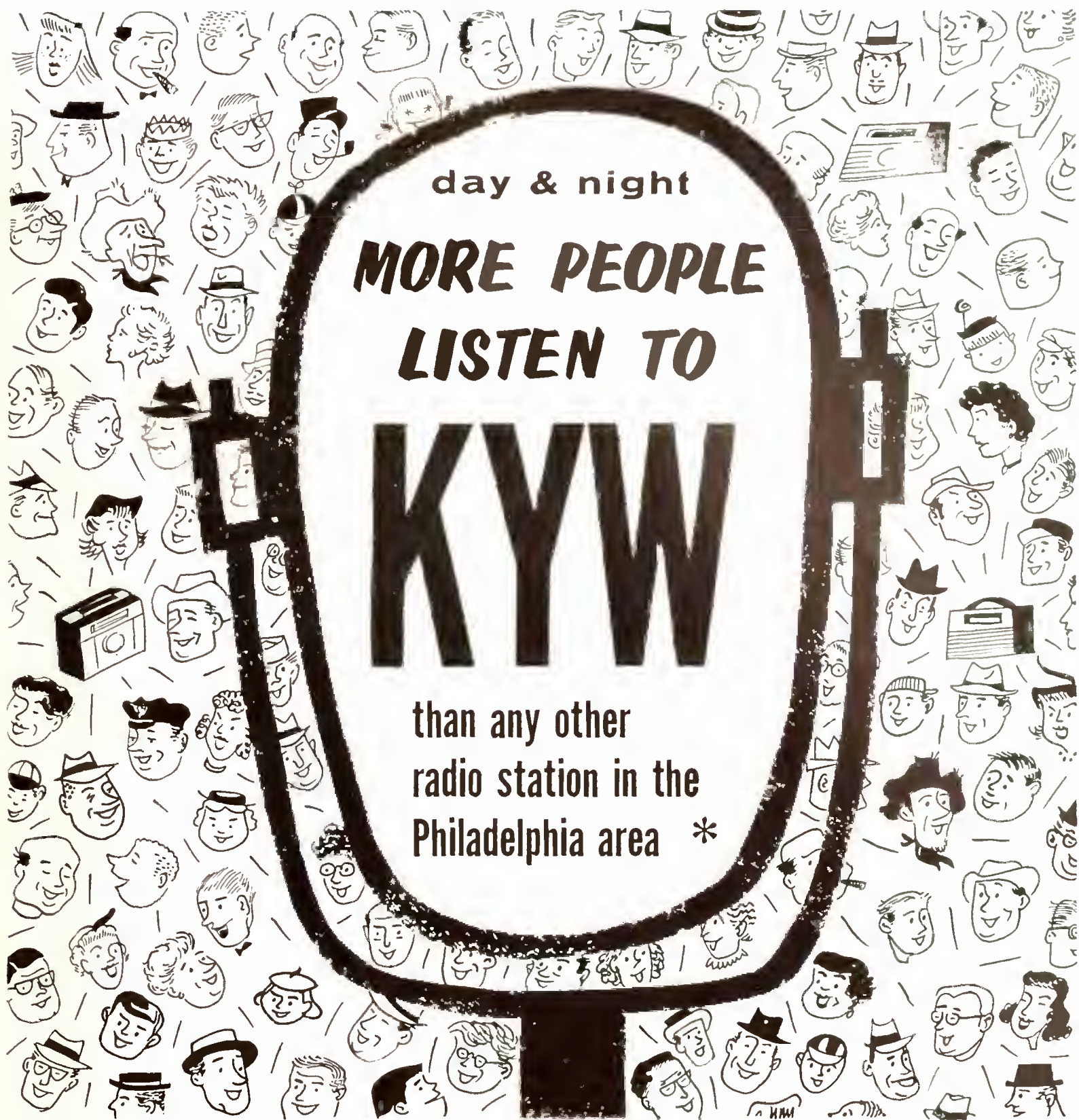
Morris Kellner, radio sales chief at Katz, explained that the nighttime discounts are set up so that an advertiser doesn't feel he is forced to buy nighttime but can take advantage of the discount if he does and if he buys enough announcements.

"We feel," he said, "that radio must be used frequently if it is to be used well. Furthermore, these discounts are set up with an eye on the weekly budget because weekly buying is the growing trend in radio."

Regarding group plans, Kellner said they tend to take away the prime advantage of spot: the fact that the advertiser can pick his markets and his stations.

Whether or not group plans catch on, the nighttime discounts are counted on to create more than a flurry of interest in after-dark listening. It is hoped that advertisers will look at nighttime from a factual viewpoint rather than writing it off because of tv.

★ ★ ★



* **Largest share of audience** in total day, 6:00 A.M. to midnight in NSI and total station area. December 1954, A. C. Nielsen Survey.

KYW is first in America's Third Market covering over 36 counties. Throughout this rich area, Nielsen proves that more people tune to KYW than to any other station. That's why advertisers interested in lowest cost-per-thousand love KYW.

*Best buy nationally
Best buy locally
Best by any standard of measurement*

KYW
1060 ON YOUR DIAL



WESTINGHOUSE BROADCASTING COMPANY, INC.
KYW-WPTZ, Philadelphia; WBZ-WBZA-WBZ-TV, Boston; KDKA-KDKA-TV, Pittsburgh; WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco
KPIX represented by THE KATZ AGENCY, INC.
All other WBC stations represented by FREE & PETERS, INC.

WHERE'S OMAR

The world over they've heard of Omar's skill. As a tentmaker he had no equal, still, we doubt quite seriously, this most famous of men, could cover the West Coast of Florida like WPIN!

WPIN is the most listened to daytime station serving the eleven county area on Florida's West Coast. This dominant independent Tampa-St. Petersburg station reaches 790,300 people with a buying income of \$989,640,000.00. Retail sales in the area are \$835,180,000.00 and 251,270 homes have one or more radios. For the best buy in daytime radio in the rich West Coast of Florida market buy the station used by most local advertisers . . .

WPIN

CLEAR CHANNEL
680 on the dial

Represented Nationally by
Indie Sales, Inc.

TRIED by a "10 MAN" JURY



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors for 3 or more years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET gets results in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS
1280 KC



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

SPONSOR ASKS

(Continued from page 54)

pation deals that are now prevalent in the motion picture business. Except that then they will be making films for pay tv primarily, then the theatres. The major Hollywood film studios will have to go along with the times and convert for tv.

All this will have a vast beneficial effect on show business generally. With practically all of tv on film, there should be a resurgence in the theatres of live entertainment, especially in vaudeville.

TV MUST FACE NEW CHALLENGES

By Harry Wayne McMahan

V.P. Charge Tr. Commercials
McCann-Erickson, N. Y.



From the commercial standpoint, television undoubtedly must face its first real test within the next 10 years. We've really had no competitive challenge these

first eight lush boom years. This challenge may come from toll tv, outbidding it for choice nighttime hours. Or from changing economic conditions, forcing a more competitive battle for the consumer's dollar. Or from viewer disinterest, once the novelty of the medium has in some measure diluted the impact.

But the television commercial undoubtedly will be faced with a sufficient challenge to refine and improve itself. It seems reasonable to predict that commercials 10 years from now will be infinitely simpler and more informative. The viewer will be far smarter. He will not waste his interest on anything that underestimates his intelligence. He will look to television as his prime source of information and education on the faster-changing world about him.

This will require better motivational research on the viewer, better writing to "reach" him.

Television advertising must be designed more for a long-range educational job, starting with the youngsters of three (which other media cannot touch) and creating life-long product "images."

Production techniques probably will

vary little. Live action photography—because of its believability—should increase in usage. Cartoon—for its novelty—may diminish in usage, but will be used more intelligently.

Special prediction: good writers, who really know advertising, television production techniques and can graphically interpret motivational research in terms of the viewer, will be the high-priced boys of advertising. There still won't be enough to go around.

ELECTRONIC WONDERS AHEAD

By Lawrence Valenstein

President
Grey Advertising, N. Y.



What about television 10 years from now?

When General Sarnoff recently outlined before the Institute of Electrical Engineers "New Developments in Electronics," he told of the banquet of the IEE back in 1902 to honor a young man named Guglielmo Marconi who had just succeeded in receiving the first transatlantic wireless signal. At this banquet, a message was read from Thomas A. Edison who said: "I would like to meet the young man who has had the monumental audacity to attempt and succeed in jumping an electric wave across the Atlantic."

Today we look to the future of electronics as it is shown to us by General Sarnoff and other engineering geniuses—and we do not think of it as audacious. We have come to expect great things of American engineers.

As an advertising agency man, I am, of course, most interested in how these engineering advances in tv will affect the advertiser and the consumer. We are now only witnessing the birth of tv. The creative talents of advertising agency men and women will make television a medium that will bring the wonders of American industry into every village and hamlet.

It will make the products and services of American business known to everyone everywhere. It will open up new markets for products of every description. Television by 1965 will be judged a most important factor in the continued prosperity of our country in that it will be one of the important "salesmen" that keep more goods moving to more people.

SPONSOR

WSFA-TV

MONTGOMERY, ALA.

Announces the Appointment

of **THE KATZ AGENCY, INC.**

As National Sales Representative


Effective Monday

February 28, 1955

WSFA-TV, CHANNEL 12 • NBC TELEVISION

AFFILIATED WITH WKY & WKY-TV • OKLAHOMA CITY, OKLA.

Covering the entire Northwest from Spokane



SH-H-H!

Somebody's Listening

You bet somebody's listening listening and acting.

7,295

Letters in One Week and still growing!

KGA's

fabulous KASH BOX is bringing big results to these national products

- Brownie Cookies
- Darigold Evaporated Milk
- Folger's Instant Coffee
- Dr. Ross Cat Food
- Dr. Ross Variety Diet

As the KASH BOX grows . . . our listening audience grows too. Every letter means a sale. Your product is displayed in 68 Inland Empire IGA stores with additional newspaper space free, shelf talkers, promotion spots. All a part of KGA's fabulous KASH BOX promotion.

Get the facts from:

Reps.: Everett-McKinney, Inc
New York, Chicago,
Los Angeles, San Francisco

KGA

Box 141 - Spokane, Wash.

FOR HOTEL ACCOMMODATIONS IN NEW YORK CITY

CALL YOUR LOCAL TRAVEL
REPRESENTATIVE OR
TELETYPE—N Y 1-3601

GRAND CENTRAL AREA



Shelton

LEXINGTON AVENUE AT
49TH STREET

1200 Modern Rooms Tele-
vision equipped. Reasonable
Rates, Swimming Pool
(complimentary to guests).
Coffee Shop, Restaurant,
Cocktail Lounge.

RADIO CITY AREA



Abbey Hotel

51st STREET, JUST EAST
OF 7th AVENUE

A 23 Story Modern Hotel.
Accommodates 1,000
Guests. Sensibly Priced.
Breakfast Room, Stock-
holm Restaurant. AAA
Recommended.

TIMES SQUARE AREA



King Edward Hotel

44th STREET, EAST OF
BROADWAY

Comfortable Accommo-
dations for 800 Guests
at Moderate Rates.
Coffee Shop and
Cocktail Lounge.

TWO TOIGOS

(Continued from page 35)

clients' dealers, sometimes goes out and interviews consumers in stores or in the home or as a spot test, on the street, to keep in touch with public reaction.

"Whether you're using tv or magazines or newspapers," says he, "you're still doing that one basic thing: relating the product to the consumer. The basic problem of creating a campaign idea is research to find the proper communication between the product and the consumer."

A tv viewer in his spare time ("I like my clients' shows best"). Adolph Toigo has been involved in tv since the days when \$500 a week was considered a hefty budget. "But you could see the potential of the medium even then," he recalls.

One of the areas of tv research that he's been probing is the relationship of the tv program to the product and to the message. In other words, whether and to what extent a program can predispose viewers favorably toward the product.

Nick Keesely, Lennen & Newell senior v.p. and radio-tv director, explained Toigo's and the agency's view that circulation is only part of the story in tv.

"Take a cigarette, for example. Audience-participation shows keep the product in front of the public at all times. (Old Golds sponsor *Truth or Consequences*, NBC TV, and *Two for the Money*, CBS TV.) If you give away a carton of Old Golds every three or four minutes, you're getting immeasurable sales plus."

Keesely, a balding man with a deep all-winter tan, spoke radio-tv philosophy rapidly, without hesitation, occasionally turning to Francis (Frank) Barton, a radio-tv v.p., for confirmation. Toigo had said, "Agency control of tv shows doesn't matter. Shows have to stand on their merit, and whoever produces best, should produce the show."

Now Keesely elaborated on the matter of program control. "Barton and I went through a period in radio when all agencies were on the producing band-wagon. You sort of got the feeling that they were producing in order to justify the 15% to their clients. But we don't originate any shows here within the agency. . . ."

"A couple of packages were initiated

in the shop," Barton put in.

"Good point," said Keesely. "But the actual putting together of the package was done outside the agency. An agency can be much more objective about a show if it's produced outside. Setting up production within the agency means a tremendous overhead of people, and an upheaval of people . . . a constant hiring and firing. Some agencies in the radio days held out for a long time, but most of them eventually came around to buying outside."

"Of course, an agency needs as much supervisory talent (excepting technical crews) in order to buy knowledgeably as it does if it's producing. We feel we've got the know-how in the agency to do a good job of package buying. And after all, the buying, though vital, is still only the beginning in putting the show on the air."

Toigo feels that putting a client on tv today is a venture fraught with costly gambles. "Costs are so damned high, that a man's got to have \$3.5 million to go on network tv for a year nowadays. This has meant that a show has to pay out faster than in the \$500-a-week days, and the hazards of launching a new show have increased proportionately. In the last year and a half, 50 shows went on and had to quit. The greatest casualties seem to be among participating shows. They're either very good, or no good at all."

But when they are good, Keesely interjects, they're "great advertising vehicles for a highly competitive product like cigarettes, because they give more sales value per dollar than other forms of programing." He expressed surprise that Philip Morris cancelled the *I Love Lucy* show. "You can't write off that tremendous circulation. Now some people say that show's so strong you remember Lucy but not the product. I don't agree with that theory. If you reach enough people and have a good sales message, your advertising should pay off for the product."

In order to keep tabs on consumer reactions to products, Lennen & Newell has a panel of 3,000 housewives throughout the country, a sampling chosen to act as a gauge of the entire U.S. market. For example, if the agency wanted to know how a new toilet soap might be received, Adolph Toigo told SPONSOR, each of these 3,000 women would receive an unidentifiable cake of this soap to use for a week. Afterwards they'd fill out

Another way of looking at the... Land of Milk and Honey^m

2	1	2	1	56	4	1	
1	78	122	1	2			
22	86	230					
55	20						
30	51	129				8	
181	216						
1	163	220					
247						5	
3	124						
216	199	511	1722	1994	26	2	
1	117	1263	190	778	70	1	
16	32	17	55	132	605	96	1
24							
20	35	10	2				
1							
1							
4							

MAIL RESPONSE FROM



HAYDON R. EVANS, Gen. Mgr. —
Rep. WEED TELEVISION

MAIL RESPONSE FROM
5 ANNOUNCEMENTS

a questionnaire giving their reactions to it.

Adds Toigo, "We've spent as much as \$100,000 researching a product before it was more than a theory. But that's a very real part of helping a client sell his product. From the very beginning, before there's any question of advertising or media, you've got to make sure that the product is the one that people want."

John Toigo, too, has always preached the importance of maintaining contact with the consumer. Back in 1933, he wrote the following letter to J. Stirling Getchell advertising agency:

"What assurance is there that a 'survey' will produce results on a simple product—say a toilet soap? I feel reasonably sure that at least one large advertiser who features the value of olive oil for the complexion is barking up the wrong tree. I had a little experience in trying to sell olive oil for American skins in the case of Dona Castile and the job is not easy. Besides, as the Polish woman said to the delicatessen clerk when he showed her a tubeful, 'What for I'm put oil on my face? I'm got too greasy now.'"

At Lennen & Newell, Adolph Toigo's right-hand man is Thomas C. Butcher,

appointed executive v.p. on 27 December 1954 the same day Adolph was elected president. The appointment surprised no one. Butcher and Toigo have known each other for more than 20 years, worked in the same agencies, generally complimented each other through the years.

Butcher came to Lennen & Newell from William Esty in September 1952 to handle first Schlitz, then all accounts. He had brought Toigo into Esty some five or six years earlier as head of research, and so it seemed natural that he'd be teaming up with Toigo again.

Butcher understands Toigo. He understands Toigo's use of research. "Before a lot of high-priced creative talent goes off the handle working on ideas," explained he, "Toigo uses research to set up channel markers, but without inhibiting them. It's not restrictive, you know. You might say that research is the cornerstone of an advertising campaign, sort of like an anchor."

"I met Toigo at Benton & Bowles, when I followed Ted Bates and Continental Baking there in 1937," Butcher recalls. Toigo was then head of research at B&B. Behind him he had a colorful nine years of football and research back in Chicago.

Toigo likes to recall his football days most of all, though he's reluctant to talk about them. "When I was in high school, I didn't have time to practice football. (He worked in the coal mines on the night shift, finished high school in three years.) So they made me a guard, because you didn't have to practice for that, and I'd just go out on the field on Saturday and play."

When he got to the University of Chicago, he made the freshman team although he weighed in at only 141 pounds. Amos Alonzo Stagg, grand old tyrant of college football, once called Toigo one of the three finest players he'd coached. Toigo sees it somewhat differently.

"I was one of the main reasons that a Minnesota tackle made All-American," he told SPONSOR. "One day our team was playing Minnesota, and I made their tackle look so good that he made All-American that very afternoon."

Nonetheless, it was Toigo whom Stagg picked to coach the team for a couple of years after he graduated from the University. And to this day, Toigo has stayed in touch with Stagg, now well over 90 years old and in retirement in Stockton.

There's one letter from his coach that Toigo has kept. Written in 1952 when Stagg was 90 years old, it shows how the old man kept track of the careers his star followed, mentioned a visit of Toigo's older brother Jerry and expressed a great deal of pleasure over that fact that Toigo's older son, Twigs, was going to the University of Chicago.

Toigo isn't sure that the letter would have been quite as jovial had Stagg realized that Toigo's agency handled a cigarette account. The old man was such a tyrant about training rules that on a visit, years after he's stopped playing or coaching, Toigo crushed out a cigarette automatically, when Stagg came into the room.

"I guess it's so simple that it's trite. But most of football, like advertising, is a question of teamwork and timing," says Toigo.

Even as a boy in Benld, Toigo had lessons in teamwork that he's never forgotten. "When I lived there, Benld had population of some 3,000. Every one was from Europe, and in almost the same proportion as in Europe. In school, the kids were all first generation, and it's a funny thing, but I've never had an experience that compares with the feeling of affinity with the kids there that we used to have. . ."

It was late afternoon, and outside the windows the sky was charged with rain. Toigo had come back from Milwaukee late the night before, and his first day back in the office had been an endless series of meetings.

"There's a strength about peasant people," he reflected. "They use all their intellectual and emotional power as fully as possible. As you go up in a sense of culture, you begin to use your intellectual powers almost at the expense of the emotional."

It was the only time in Toigo's reminiscing, that he seemed a little nostalgic. When he spoke about his youth, there was a sense of remoteness.

"It's a strange little town," he remarked, about Benld. "When my father came there, he immediately went to the mines for a job. He didn't speak a word of English, but managed to communicate the essentials. The foreman asked his nationality, and when he told him, the foreman said they didn't hire Italians. My father came home, went back to the mines the next day, and on good advice, told them that he was French, so the same man hired him."

Toigo's mother and two sisters still

is the "routing system" keeping you from moving ahead faster?

Many an advertising opportunity is missed because a new idea, a changing trend, a vital forecast is not seen in time. That's why an increasing number of Advertising and Station Executives, who formerly received copies via the "routing system" now have individual subscriptions to SPONSOR.

This way they're sure SPONSOR reaches them first thing every other Monday morning—sure of getting all the latest radio/television facts in time to act . . . in time to profit.

Try an individual subscription to SPONSOR yourself. At Special Introductory Rates, the investment is small, the potential rewards great.

order now
pay later

SPONSOR 40 E. 49th St. N.Y. 17, N.Y.

Enter my subscription to SPONSOR for the next 32 weeks (16 issues) at \$5. (You save \$3 under single copy costs.)

Bill me ☐ Bill company ☐ Payment enclosed ☐

Name

Firm

Address

City

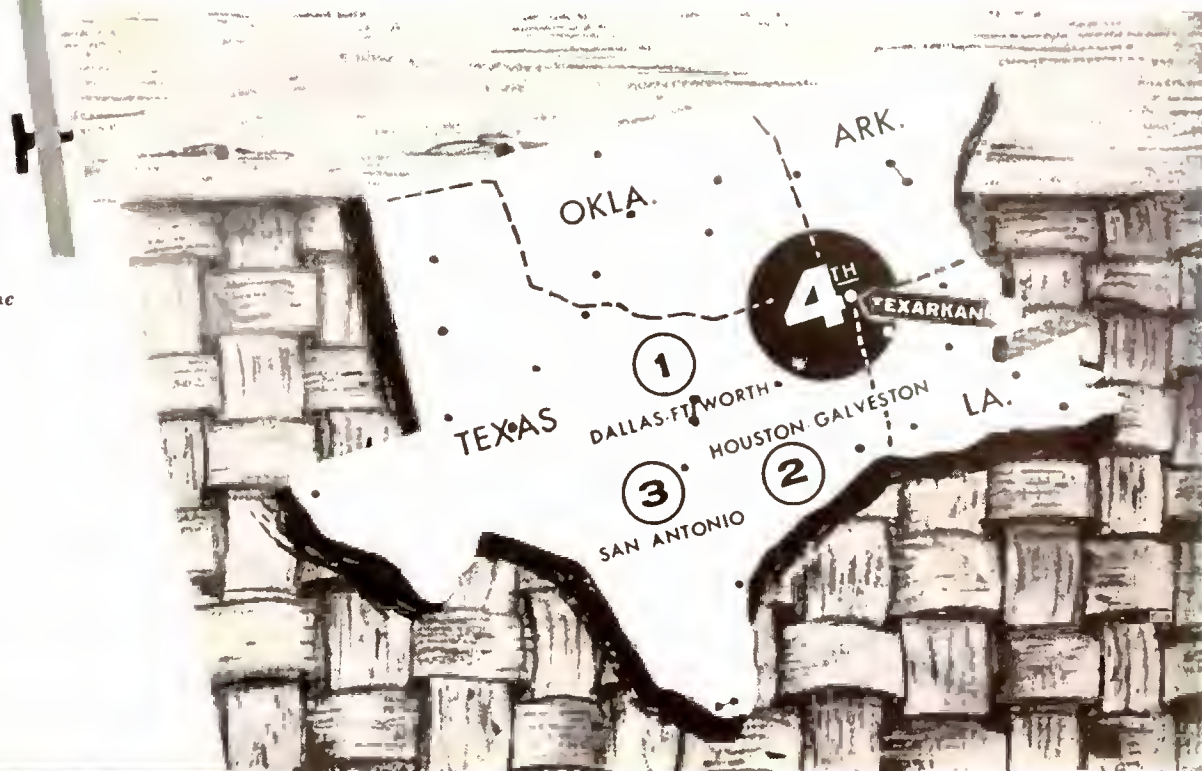
State

☐ home

☐ office

Fourth* TV market in Texas!

*SOURCE:
TELEVISION Magazine
January 1955



KCMC-TV covers a great

BILLION DOLLAR AREA

KCMC-TV ranks **7th** among all

31 television markets in the

4 Southwestern States.

Among 18 TV Markets in Texas,
KCMC-TV serves the **4th** in total
set circulation — **103,760 TV HOMES**

KCMC-TV

CBS ABC DTN **6** TEXARKANA
CHANNEL **6** MAXIMUM POWER

180 Hours Monthly Network Commercial Shows

Represented by VENARD, RINTOUL & McCONNELL
WALTER M. WINDSOR, General Manager

live in Benld, where he visits once or twice a year. He hasn't lived there since 1925, when he entered the University of Chicago. He worked his way through to a Ph.B. in English, became a football coach after graduation. At the outset of the depression, he got a job selling Armour & Co. soap to the Chicago retail trade. It was at this time (1929) that John, then copywriter at John H. Dunham, got Toigo a job with the agency.

Just before Dunham folded (as John Toigo puts it, "I decided the agency had gone off the track—become more interested in craftsmanship than in selling, and I could see reefs ahead"), the two Toigos quit John H. Dunham, and bought a gasoline station in Dalton. Says Adolph, "An agency can go only as far as the head of it lets it, and we could see that Dunham's future was limited. I was about 22 or 23 at the time, but your instincts for what should be done aren't much different at 22 than at 49."

John and Adolph operated the gas station (profitably) for a little over a year. By 1932, Adolph Toigo was ready for his second agency job. He joined Benton & Bowles as a researcher. He obtained the job on the strength of his work for Armour and Dunham.

Toigo left B&B in 1937, went to Geyer, Newell & Ganger in a planning capacity. In the meantime, around 1942, Tom Butcher went over to Colgate, stayed there as ad manager, then in 1947 joined William Esty Co. as account man and v.p. on Super Suds. He suggested Adolph as research director for Esty, and together they launched Fab. Subsequent tests showed that Fab got as high as 75% recall on its sales message.

Like Toigo, Butcher believes in coordinating media on one theme. "If you've got one guy shouting one story in print, and another guy on tv shouting another story, you're not gonna get across," says he. "Also, advertising needs continuity. It doesn't work like a hypo, but more like a water faucet, with its constant drip."

Adolph Toigo says "the business of advertising has always been under accusation of hucksterism. But that's far from a true interpretation of the way the average manufacturer presents his story to the public. Most of them realize that you can't fool the average consumer, no matter how often you repeat your message." ★ ★ ★

10 MEDIA DIRECTORS

(Continued from page 31)

ly as a print or broadcast buyer."

- "A year ago, we reorganized our media buying into the group system," said Lennen & Newell v.p. Anthony De Pierro. "We don't feel that there's a great advantage in all-media buying, since buying any one medium is a full-time job and develops specialists unmatched by all-media buying. However, there is a close liaison between buyers, and each knows a lot about the other man's medium and the general problems of the accounts."

Added FC&B's Paul Gerhold:

- "Radio-tv buying at FC&B is traditionally handled in close relationship to print buying, but there's no real trend toward 'account' buying. There is, however, closer relationship with the radio-tv production people in our shop. That's so media buyers can make sounder appraisals on the basis of shared knowledge. Also, there's a lot of media news exchanged this way."

"We have a strong feeling at the moment that there are so many aspects of buying broadcast media where the success is dependent on day-to-day working knowledge that the trend to all-media buying is less efficient—except where it exists at top executive levels. It's still a job for specialists."

Will more agencies change to the buying practices of Young & Rubicam, leader in total dollar volume of agency air billings?

None of the other media executives indicated that they contemplated changing in the near future. However, most felt that a close relationship in buying was needed between air and print buyers at the supervisory level.

Question 4. *As you see it, what is the future role of network radio—particularly nighttime network radio?*

Although most media executives are generally hesitant about gazing into crystal balls, a number of thoughtful responses were drawn to this question.

Generally, the media men felt that network radio's future was assured, although there was still work to be done in developing the maximum media value for network radio.

- "I happen to be very keen on the future of nighttime network radio," said Cunningham & Walsh v.p. Newman McEvoy. "Today, many of our top advertisers are looking for 'combination approaches' of radio and tv usage. Radio, being far more flexible,

can be made to complement tv very well. However, network radio could do much more in developing fresh formats. For instance, radio might find it advantageous to find fresh ways to utilize big tv names—thus reversing the trend in which radio properties have been adapted to tv."

What must network radio do to stimulate client interest and assure itself of continuing (or increased) sales?

One answer came from Biow-Beirn-Toigo v.p. John Kucera, who stated:

- "To be successful in the future, network radio must maintain efficiency of cost relationship to audience size. Also, radio needs more accurate measurement of extra-set and out-of-home listening. It's not enough just to say 'there were so-and-so million radios sold last year'; we need to know how and where they're used. Also, I don't think over-specialization is the final answer in radio. If network radio can successfully deliver specialized audiences at a good price, this may be part of the answer. But clients look basically for broad appeal, and seldom try to build whole campaigns out of specialties."

Another agency view, in which the emphasis was on flexibility, came from BBDO's Fred Barrett, who told SPONSOR:

- "I would say that the direction network radio must go in is that of extreme flexibility and economy of operation. I also believe that personality selling is going to be a major factor. Network radio must develop itself into a 'companion' to listeners, due to the growth of multi-set homes, rather than try to be a star 'entertainer' in the living room, like tv."



"Have-to-play-KRIZ-Phoenix-tonight."

ANNOUNCING 1955 EDITION OF TELEVISION DICTIONARY/HANDBOOK FOR SPONSORS

*1000 more definitions than
ever before—2200 in all!

*All the new color tv terms.

*Special sections covering
painting technique, art work, tv moving displays.

"A Complete Education in Television
for Only \$2."

The 2200 television terms defined in
the brand-new edition of Television
Dictionary/Handbook graphically measures
tv's phenomenal growth. The first TV
Dictionary published in 1950 contained
only 300 terms.

Compiled by Herbert True of Notre Dame
University—in consultation with 37 tv
experts—the 1955 Dictionary is a "must"
for any professional associated with any
part of the television industry!

No more wondering what the other fellow's
talking about. No more grasping for the
right word in your letters! Your conversation
and correspondence take on new sparkle,
new authoritativeness.

First Editions Sold Out Completely

The 1951 and 1953 editions sold out almost
immediately. The same will no doubt hold
true of the 1955 edition—only quicker. Don't
be disappointed. Send for your copy today!

TELEVISION

DICTIONARY/HANDBOOK

FOR SPONSORS

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EDDIE DAVID, Prod. Dir., Ziv Tv Programs, Los Angeles
HARRY DIETER, Tv Mgr., Foote, Cone & Belding, Chicago
ERRIN E. DUNLAP JR., V.P., Radio Corp. of Amer., New York
HUDSON FAUSSETT, Dir., Armstrong Theatre, NBC TV, N.Y.
WM. D. FISHER, V.P., Gardner Advertising, St. Louis
DON FORBES, Mgr. Studio Programs, KOOP, Los Angeles
MAURY FRINK, Pres., Frink Film Studios, Elkart
NORM GRANT, Scene Dir., NBC TV, New York
KEITH GUNTHER, Prod. Dir., KSD TV, Kansas City
R. B. HANNA, Mgr., WRGB-TV, Schenectady
SHERMAN K. HEADLEY, Asst. Mgr., WCCO, Minneapolis
GEORGE HEINEMANN, Dir. Tv Prog., NBC TV, Chicago
BERNARD HOWARD, Academy Film Prod., Chicago
DOUG JOHNSON, Author, TV Writer, CBS TV, NBC TV, N.Y.
BILL LADISH, Prod. Dir., WDAF-TV, Kansas City
ROBERT L. S. LEEDY, Asst. Adv. Mgr., Communications Prods
Div., Du Mont Labs, Clifton, N.J.
CHESTER MacCRACKEN, V.P. Radio-Tv, Doherty, Clifford, Steers
& Sheffield, New York
DON McCLURE, Sales Mgr., Bonded Tv Film Service, New York
HARRY McMAHAN, V.P. Charge Radio-Tv Commercials, McCann-
Erickson, New York
RAY MERCER, Ray Mercer Prods., Hollywood
HOWARD NEUMANN, Tv Dir., Lowe Runkle, Oklahoma City
BERNARD F. OSBAHR, Editor, Tele-Tech & Electronic Indus-
tries, New York
LEE RUWITCH, V.P. & Gen. Mgr., WTVJ, Miami
DR. DIK TWEDT, Research Supvr., Needham, Louis & Brorby,
Chicago
WALTER WARE, Scheldeler, Beck & Werner, New York
JACK WEBB, Tv Actor; Prod. Dragmet, Mark VII Prods., Hywd.
ADRIAN WEISS, Louis Weiss & Co., Los Angeles
BEULAH ZACHARY, Prod., Kukla, Fran & Oille, NBC TV, Chi.

Order Now We'll Bill You Later

SPONSOR SERVICES, INC.
40 E. 49th St., N. Y. 17, N. Y.

Please send _____ copies of TV Dictionary/Handbook as checked below:

☐ 1-9 copies—\$2 each

☐ 10-49 copies—\$1.50 each

☐ 50 or more—\$1.25 ea.

Name _____

Title _____

Company _____

Address _____

City _____

Zone _____

State _____

☐ Payment enclosed

☐ Bill me later

☐ Bill company

21 MARCH 1955

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Question 5. *What are the principle changes you've seen lately in the use of spot radio by your agency, or in the reasons why you buy it?*

Virtually the entire panel of media executives reported the same trend in spot radio usage: more short-term campaigns of a saturation nature.

Several agency men, however, pointed out that these "hit-and-run" campaigns were not a replacement for their regular year-round radio campaigns; they were an additional punch, used where needed.

Here's a roundup of comments:

- "The most obvious change has been in the greater use of short-term 'flights' of spot radio announcements, where clients are seeking frequency of impact in a short period of time." (Cunningham & Walsh v.p. Newman McEvoy).
- "Our basic use of spot radio hasn't changed radically. We try to keep spot radio schedules completely flexible so that we can review them periodically and keep up to date with the changing media values of spot radio." (Lennen & Newell v.p. Anthony De Pierro).
- "No basic changes in our recent uses of spot radio, except that spot radio merchandising is growing in weight as a factor in spot radio purchasing." (K&E's Phil Kenney).
- "The major trend in our use of spot radio is to heavy, flexible, day-and-night use of participations in strong local radio shows. We are out to buy local personality selling, in other words, and to keep on the move after new audience." (Y&R v.p. Peter Levathes).
- "We're very active now in spot radio, and urge its use to clients. Most of our campaigns are basically 'regular' campaigns, but we see an added trend to the use of 'waves' of spot announcements." (Kudner v.p. Hugh Johnson).

Question 6. *What is likely to be the chief effects of media buying of a continued upward spiral of tv production and time costs?*

In general, the media executives saw two results of a continuation of tv cost rise:

1. Clients would spend more money to stay in tv if they felt that their present tv activity was of great importance to them.
2. Clients who couldn't afford the pace, but who wanted to remain in tv, would find other money-stretching so-

lutions, principally that of shifting to less frequent exposure (alternate weeks and suchlike) or the use of "magazine" format shows sold on a participation basis.

Here are samples of individual comment:

- "Advertisers will work hard to stay in tv, despite rising costs, so long as present cost-per-1,000 ratios are maintained" said B-B-T's John Kucera.
- "Higher costs of tv might cause retrenchments of frequency, as well as more use of other media—particularly radio—to reach the public," stated C&W's Newman McEvoy.
- "If costs of tv continue upward, sponsors will be forced to alter plans in many cases. You may see more of them dropping back to alternate-week sponsorship, more sponsorship of hour shows in 20-minute segments, more major-minor deals, and more use of the occasional big tv splash supported by non-tv media," said BBDO v.p. Fred Barrett.
- "The U. S. economy has enough blue-chip advertisers, I'm sure, to keep the prime half-hours at night sold out on the top three networks—even if the advertisers have to reduce frequency to do it," added L&N v.p. Anthony De Pierro.

Question 7. *Of all the advertising media pitched to you, which one does the best all-around job of selling itself to you?*

Air media salesmen who confidently expect the answer to be either radio or tv are in for a surprise. Nearly 75% of the media men gave the selling laurels to magazines.

- "Magazines furnish more definite research tools, often those they've made for themselves without outside urging," said Kudner v.p. Hugh Johnson in a typical reply. "Magazines have a much longer range to their selling and go much deeper in research."

"Radio and tv do a good job of selling, but they do so in an expedient fashion," said Y&R's Peter Levathes. "Tv is sold often for the sake of entertainment, rather than as a tool to sell products. Also, air selling usually doesn't look ahead more than just one season. I'd pick magazines as tops."

- "I think magazines do the best job of presenting their advertising values and of relating themselves to the client problems of sales and distribution. They're not just filling up periods in a program or spot lineup," said L&N's

Anthony De Pierro.

- "Magazines, with newspapers and supplements as the runners-up. Print media has more 'sell' in its pitches, more documentation of the sales story, better tools for us to work with in planning the creative use of media," stated BBDO's Fred Barrett.

Most of the media executives, radio-tv sales executives will at least be happy to learn, felt that there had been striking improvements lately in the quality of pitches made to agencies. And, of the two air media, the admen felt generally that radio was doing a better job of digging for hard facts. "Many tv salesmen haven't had to learn how to sell," said one Madison Avenue media director.

Question 8. *What are your thoughts concerning the "big splash" concept of tv air advertising vs. the week-to-week type of tv show?*

As might be expected, this was a topic which the media executives said had been the subject of many a recent agency plans or media-buying session.

The consensus:

A. Frequency is the basic choice, which usually means a "regular" show schedule.

B. The "big splash" show can be extremely effective under certain special conditions, but generally sacrifices ordinary advertising efficiency.

C. There is plenty of room for both types of program concepts in tv, and plenty of sponsors who can use each or both with good results.

Here are samples of individual executive opinion:

- "One of the great values of broadcasting has always been its frequency of impression. If you stray too far from it, you will negate one of its principal values. By and large, we would choose week-to-week frequency as the 'basic' buy," said FC&B v.p. Paul Gerhold.
- "Current studies document the theory of concentrating advertising weight, rather than splitting it. We should be primarily interested in the 'hard core' of regular readers or viewers or listeners, rather than the mass of

\$60.00 INVESTMENT
SOLD \$1,500.00 in floor covering
 VIA **ALL-NEGRO**
WSOK
NASHVILLE, TENNESSEE

people who are reached infrequently. Our goal involves the greatest possible frequency against the largest group of actual potential customers we can buy with our advertising dollars," stated v.p. Arthur Porter of J. Walter Thompson.

• "There is certainly room for both the 'splash' and the regular forms of tv selling. However, I feel that if you are selling a daily-use product, the primary tool is that of regular, steady programing. The splash program can work excellently, however, on a seasonal or special type of sales problem, but such a show depends for its success on how well you promote and merchandise it," said K&E's Phil Kenney. ★ ★ ★

Briefly . . .

(Continued from page 57)

Clete Roberts, the globe-trotting tv reporter who was the subject of the "personality" feature in a recent issue of Fortnight magazine, has formed his own organization, Clete Roberts Production, Inc. The new organization is handling the production of his filmed World Reports which are seen in many cities across the country.

* * *

WCUE, Akron has started a three-week promotional campaign to end just before Easter with its theme—"Give a radio for Easter." The campaign will stress the lasting pleasure derived from such a thoughtful gift and will also remind the listener that he can buy a radio for as little as \$10. Though 98% of the homes in Summit County are radio-equipped, the campaign is planned to promote the radio-in-every-room trend.

* * *

An all-day, sign-on to sign-off, 13-hour radiothon conducted recently by Houston Negro radio station KCOH netted over \$10,000 for the new Negro YMCA building there. In the picture, KCOH owner-manager Robert C. Meeker is shown signing a letter thanking all participants as A. E. Warner, chairman of the drive, looks on.



A father-son team airs *The Sunday Real Estate Show* over KXYZ, Houston. Loy Duddleston started the show 25 years ago as a one-hour program, but now it is a six-and-a-half hour show with music and news. Loy, Real Estate Editor for the Houston *Post* for 13 years, thinks that Sunday is the ideal time to reach both husband and wife while they are in a receptive mood for real estate and household improvements. Loy's son Wayne, the show's director, concurs adding that . . . "when people (in Houston) think of real estate, they think of Dad."

* * *

The Puerto Rican advertising agency Publicidad Badillo celebrated its 10th anniversary at an open house cocktail party for its clients and friends. The agency was started late in 1944 by local newspaper and public relations man Samuel E. Badillo with two principal accounts. Today they have over 50 accounts serviced by more than 30 employees, and they occupy two floors of the Villamil Building in Santurce. Billings: \$1,000,000.



Publicidad Badillo's modern conference room

* * *

A third micro-wave television circuit placed in operation in New England early in March gives viewers a choice of three live programs from Boston, New York and beyond, it was announced by officials of the New England Bell Telephone Company and Mt. Washington TV Inc. The new circuit is expected to add greatly to the area's reception of sports and special events.

* * *

Philadelphia's WHAT AM-FM announced a major change in programing with the addition of seven more hours of Negro broadcasting per week and the elimination of all foreign language programing. The management stated that the demands for increased Negro service came from both advertisers and listeners. The station now has more Negro programs on the air (85 hours per week) than any other station in the area, with a higher Pulse Rating than ever before.

* * *

Detroit's WWJ-TV has a new picture-laden brochure on its way to many admen. The 28-page booklet gives the station's background and all the essential market data in a variety of colored charts. The tv station was the first in Michigan, and its radio counterpart, WWJ, dates back to August 1920.

* * *

Television climbed into third place last year as an extensively used advertising medium among the nation's ice cream manufacturers. In 1955, 13.7 percent of the ice cream makers are expected to make this their major method of reaching consumers with their sales messages.

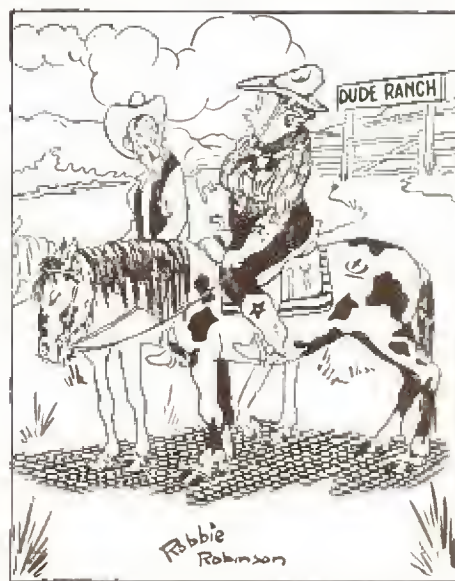
* * *

WBAL, Baltimore, pulled off a very successful teaser campaign. For 10 days, 85 billboards each spelled out the single word "AWAKE" on the top half with no other word on the poster. Reactions ranged from suggestions that it was the start of a highway safety campaign to rumors that Billy Graham was coming to town.

Finally the lower half of the billboards exclaimed "to the Al Ross Show—daily 6 to 9:30 a.m." Ross is a popular d.j. who does the WBAL morning stint Monday through Friday.

* * *

CBS Radio is currently plugging an eight-week promotional campaign based on the theme "Listen While You Work," announced Murry Salberg, manager of program promotion for the network. The campaign, complete with promotional kits for local stations, is aimed at the housewife particularly, but seeks to boost daytime listening all around. ★ ★ ★



"KRIZ Phoenix said to ride safely. When do I blow my saddle horn?"



"Oh yes, you're from

1000 WATTS

CLEAR CHANNEL

730

TELEPHONE 3-6428

CHARLESTON, SOUTH CAROLINA

March 4, 1955

Mr. Norman R. Glenn, publisher,
Sponsor Publications Inc.
40 East 49th Street,
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads pointing up our "Pal" trademark and outlining the specialized negro programming and high ratings at WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would say, when I called, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of third page ads effective with the first April issue once a month for one year. Lots of new time buyers in the business who ought to get acquainted with "Pal."

Would you be good enough to send me a contract--same rate, I trust.

Cordially,

WPAL

Laurens Moore

Laurens Moore
Executive Vice President

the little doggy station"

Here's what an ad schedule in SPONSOR does for your station. You're in the limelight. And that's important. For there are more than 3,000 sets of tv and radio call letters vying for the timebuyer's, account executive's, and ad manager's attention. Your message gets the full attention of these decision-makers in a top-rated prestige magazine where 7 out of 10 readers are in buying jobs (guaranteed circulation 10,000) and every word of editorial copy is beamed right at them. You can still earn *old* 1950 rates until April 1956 by entering your new contract today.

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

NEW RATES EFFECTIVE 1 APRIL 1955.

BUT IF YOUR CONTRACT IS IN HAND BY
THAT DATE, YOU GET OLD 1950 RATES
UNTIL 1 APRIL 1956.

WLS
gives you
All 3

**Market...
Coverage...
Programming**

Contact us
or call your
John Blair man
TODAY!

WLS
100 PRAIRIE
FARMER
STATION
CHICAGO 7

690 KILOCYCLES • 50,000 WATTS • ABC NETWORK

**Now it costs less
to sell
MINNEAPOLIS
ST. PAUL**

Maximum power at minimum
cost — choice availabilities.

ASK
H - R

316,000
watts on
Channel 9

**KEYD
TV**

Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis

Represented Nationally by H-R TELEVISION, INC.

Newsmakers in advertising



John H. Ballard, president of Bulova Watch Co., made news when he announced early this month that the firm would launch on 15 March the largest, most concentrated ad campaign directed by Bulova at the American public. Bulova is promoting its "precision-adjusted 23-jewel self-winding watches" on 270 radio and tv stations via McCann-Erickson. Ballard said the campaign was designed to bring watch sales back to the jeweler. He estimated 1955 ad expenditures at \$7 million, 90% going to air.



Paul West, ANA president, has just finished presiding at organization's 46th annual spring meeting. Unlike previous meetings, radio-tv talks were given in closed, workshop sessions. Speakers included Rodney Erickson, Y&R v.p., who told "How to keep tv costs down and audience appeal up," and George H. Frey, NBC TV v.p., who explained latest color tv developments. Rex Budd, Campbell Soup general ad manager, and chairman of ANA radio-tv steering committee, was chairman of the workshop sessions.



Alfred E. Lyon, board chairman of Philip Morris, whose firm made headlines when it was announced that its four-year association with I Love Lucy would be ended at close of current contract on 27 June. Impression that Lucy money would all be thrown into print (caused by the announcement of an "intensive" print drive) was denied by agency, Biow-Beirn-Toigo, which pointed to plans for "intensive" spot tv campaign. Tobacco firm will continue with Public Defender on CBS TV and two CBS Radio network programs.



Hugh R. Jackson, president of New York City Better Business Bureau, was instrumental in pushing adoption of ad standards on radio and tv for companies seeking home demonstration, selling leads. Jackson announced adoption of seven-point standards by 24 radio and tv stations serving New York metropolitan area following industry discussions. Standards are aimed at "bait and switch" practices under which sponsors offer low-priced merchandise, then sell only dearer products when salesmen call at homes.

profitable pipe line!

No advertising message is any stronger than the medium you entrust with its transportation. The logistics of productive advertising demand two great essentials (which, we'd like you to know, WSAZ-TV is impressively able to supply). One of these is a market of abundant prospects with handsome ability to buy what you sell. The other is the best possible medium to get their attention, win their loyalty, and influence their preferences—in short, a profitable pipe line from you to people you want as customers. WSAZ-TV commands nearly half-a-million TV homes of such prospects in the uncommonly large five-state area we reach—a region rightfully described as the industrial heart of America. When you route your advertising via WSAZ-TV, you enlist the one and *only* super-efficient medium linking you directly with all of this four-billion dollar market. Something is bound to happen. And it does—day after day and year after year—as WSAZ-TV's big roster of satisfied advertisers will testify. For a profitable pipe line into our land of boom payrolls and eager customers, just put yourself in touch with any Katz office.

Typical of the many outstanding industries that contribute to the economic growth of WSAZ-TV's five-state area is Nitrogen Division, Allied Chemical & Dye Corporation, at whose South Point, Ohio, plant this scene occurs.

Huntington-
Charleston,
West Virginia
CHANNEL 3
Maximum Power
NBC BASIC NETWORK
affiliated
ABC & Du Mont

WSAZ

TELEVISION

also affiliated with Radio
Stations WSAZ, Huntington
& WGKY, Charleston
Lawrence H. Rogers,
Vice President and
General Manager,
WSAZ, Inc.
represented
nationally by
The Katz
Agency

Quad-City Employment is on upswing!

Employment at the large farm implement plants and at some 300 other factories is keeping pace with increased production schedules. Forecasts of a busy prosperous 1955 in the Quad-Cities are materializing early and rapidly.

The Quad-Cities offer you a good marketing opportunity. WHBF is "The Quad-Cities' Favorite".

CBS FOR THE



Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Kneidel, Inc.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
Set your sails for
NET SALES
with
**THE SOUTH'S
SUPER SALESMAN**

WEAS
"The Family Stations"
1010 kc

with its
COMPLETE!
50,000 WATTS

of Pulling Power
An ideal combination of
coverage & price

ASSURES RESULTS.
Call STARS NATIONAL

New York Gbn Detroit
Los Angeles San Francisco

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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WNLW, Indianapolis	10

CAPTIVE* To

KGVO-TV

MISSOULA, MONTANA

*Because of its unique geographical location, only KGVO-TV . . . and we mean ONLY . . . airs an acceptable signal into this stable area having more than \$133,900,000.00 retail sales. Diversified economy including agriculture, lumbering, manufacturing, University and government workers makes these 9 counties.

IDEAL AREA TO TEST YOUR SPOTS' "SELL"-ABILITY



WANT TO SELL CANADA?

One radio station
covers 40% of
Canada's retail
sales

CFRB
TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

portrait of a market...

... FIVE O'CLOCK RUSH

... thousands of workers going home from jobs in Albany, Troy, Schenectady and 23 other cities of more than 10,000 population throughout 30 counties of Eastern New York and Western New England.

More than 419,000 families in this area turn to WRGB in Schenectady, N. Y. for their television viewing.

Represented Nationally by NBC Spot Sales

WRGB

A General Electric Television Station

21 MARCH 1955

I'm the cat



**in my
CATegory**

My category is the double-billion — two-station Houston market and the best buy is II

Pick your category — top adjacencies from ABC and other net shows — top local artists — top syndicated film shows — top power (316,000 watts) — you'll find them all where you find this cat — at KTRK-TV — Channel 13 — lucky for Houston — lucky for you.

And color too — local programs daily.

HOUSTON
CONSOLIDATED
TELEVISION
COMPANY
P. O. Box 12
HOUSTON 1,
TEXAS

General Mgr.,
Willard E. Walbridge
Commercial Mgr.,
Bill Bennett

National Representatives:
BLAIR-TV, 150 E. 43rd St.
New York 17, N.Y.
BASIC
ABC

KTRK-TV
The Chronicle Station
Channel 13

BLAIR - TV

REPORT TO SPONSOR for 21 March 1955

(Continued from page 2)

Boosted night am audiences Proof that nighttime radio listening can be hyped is offered by WNEW, New York indie. Preparing for boost to 50 kw. at night (now in effect) outlet, which already had 50 kw. daytime power, slotted top daylight personalities in after-dark hours. Station reports Pulse share-of-audience for 6:00 p.m.-midnight period last month was 29% above previous February. Jump during 8:00 p.m.-midnight period was 50%. (For new trends in nighttime radio, see "Two plans to sell nighttime radio," page 37.)

-SR-

Hadacol tests radio, tv Hadacol, dormant for past few years, is conducting media tests in 3 Southern cities. Once heavy spot radio client, tonic is testing radio in one market, tv in second, newspapers in third.

-SR-

Gleason sees tv mostly fee Jackie Gleason thinks 90% of tv programing 10 years hence will be fee tv on film. Gleason, who has 15-year pact with CBS, sees most movie studios producing tv films. He prophesies that most such film will appear in movie houses only after tv exposure. Gleason also envisions sponsored fee tv with regional networks replacing national webs as means of solving selective marketing problems. Other views on what tv will look like in 1965 appear starting page 52.

-SR-

Small video markets used Growing interest in small-market tv is indicated in several quarters. CBS TV has added 5 stations to Extended Market Plan—EMP stations now total 20—has signed up 28 clients. NBC is also pushing small markets, has 6 shows running on "unordered" optional stations. Reflection of interest in small markets is ARB's plan to offer ratings in 140 pint-sized video areas. Ratings are tentatively scheduled for once-a-year measurement. ARB director James Seiler said service was designed with realization that timebuyers spend millions in small markets without knowing facts.

-SR-

Tv hearings to start Open hearings by Senate Commerce Committee on tv webs and uhf are expected to get underway this week with FCC as first witness. While it is not clear whether Justice Department will testify, latter agency had already stated that reports by former committee counsel, Harry M. Plotkin and Robert F. Jones had raised questions of "great importance" regarding possible development of monopolistic practices by video webs. Department statement, made by William P. Rogers, U.S. Deputy Attorney General, upset rumors that agency would adopt a "hands off" policy.

-SR-

Mood can sell says Schwerin Remembrance of sales points is not always basic to commercial effectiveness, says Schwerin Research. Commercials which create mood rather than concentrating on hard sell, product demonstration can be potent. Example: in Tonette Home Permanent pitch straight-haired girl sees self as curly-haired in mirror, passes through mirror and up "stairway of stars" leading to product. This was one of most effective commercials ever tested, Schwerin said; it accomplished purpose by associating product with impressions of happiness, trust, rather than proving anything.



TvB answers a tv blast

Every medium tries hard to sell its wares and pot-shots at the competition can be expected from time to time, especially when the competition is tv, which has risen so far so fast. In a way it's a compliment when the powerful *Chicago Tribune* feels it necessary to single out television for an all-out attack. But any media presentation must be based on solid facts. This was not the case with the *Chicago Tribune's* recent blast, and advertising decision-makers aren't likely to be swayed by it.

Perhaps the most constructive thing to come out of the *Tribune's* blast was further evidence that television now has a soundly operating champion in the Television Bureau of Advertising. TvB's reply to the *Tribune's* thrusts was a model of restrained, fact-based rebuttal. We think the *Tribune* can learn a lesson from reading TvB's remarks. It might be a good idea, too, if the *Tribune* (which owns WGN-TV) took TvB's advice and did some tv

advertising of its own, as suggested in the following passage from TvB's statement:

"Why not concentrate on developing its own vitality to levels of its previous advertising worth? Instead of damning television, perhaps the *Chicago Tribune* might like to give some thought to television promotion to regain the 9% of its circulation which it has lost since 1949, a period during which its rates have increased by 23%, and its cost-per-1,000 by one-third."

* * *

Nielsen in local arena

The advertising executive who was somewhat confused by ratings up till now, has a new source of information—and confusion—to contend with. Into the field of local ratings, already covered by at least half a dozen services, has come the Nielsen Station Index. The new Nielsen rating measuring local listening and viewing has issued reports thus far for Los Angeles, Philadelphia, Boston, and San Francisco.

There's bound to be a period during which the new rating and its research complexities undergo close scrutiny. Questions have been raised in many quarters of the industry particularly about the ability of the new service to provide an accurate count of today's radio audience in motion.

SPONSOR has never felt any rating service has shown the ability to truly measure the radio audience because it is an audience of individuals scattered in-doors and out listening via personal sets—a moving target and hence difficult to cover. We urge the same cau-

tion in accepting the findings of the new Nielsen local ratings.

SPONSOR intends to check carefully into the workings of NSI and its readers can expect a report which will throw needed light on this newest of the air media's many measurements.

* * *

Negro radio's growth

There's been a great deal of satisfaction for SPONSOR over the years in watching Negro radio grow along with other specialized uses of the medium which we've sought to throw light on. From the time when SPONSOR published its first report on Negro radio ("The forgotten 15 million," 10 October 1949) to today there's been much progress in programing, selling, community service.

The number of stations with Negro programing has been growing rapidly, too. *The Buyer's Guide to Station Programing*, soon to be published by SPONSOR Services Inc., lists a total of over 500 stations with Negro programing.

One of the most gratifying things that's happened since we started covering Negro radio is an award to SPONSOR recently announced by Lincoln University of Jefferson City, Mo. It's the school's annual citation for "significant contributions to better human relations" which this year will go to the Minneapolis *Tribune*, *Look*, the Pottstown (Pa.) *Mercury*, the Brooklyn *Eagle* and SPONSOR. Our objective, of course, was better business, but if Lincoln University feels we've contributed to better human relations we're doubly pleased.

Applause

Bob Foreman of BBDO

On our desk, as we write this, is a letter from a subscriber asking permission to reprint Columnist Bob Foreman's comments on L.D.'s (tv station identification) appearing in the 7 March issue. The request ends with these words, "This states the case for L.D.'s clearly and effectively."

This is by no means an unusual instance. Requests for reprints of Bob Foreman columns are so frequent that one of these days we plan to ask Bob to select the best of the past four years

to be published by SPONSOR in book form.

SPONSOR readers recognize in Bob's front-of-the-book columns a unique combination of ideas, experience, enthusiasm and writing skill. These four attributes, among others, have brought Bob due recognition at BBDO, where he has been employed since he was 23 years old.

Today, age 39, Bob is vice president in charge of radio and television. For the past four years he has been a member of the top-echelon executive plans

board, and for the past two chairman of the radio-tv plans board. Early in March Bob became the youngest director on the BBDO Board.

Before writing this applause we talked to one of Bob's associates at the agency. We talked about his talents, his remarkable faculty for expressing himself on paper, his constant flow of ideas, his energy. "That's all true," we were told, "but don't forget that Bob is also a great salesman."

We're not forgetting. We're reminded every two weeks.

Now for the first time

THE RED FOLEY SHOW



A DAILY TRANSCRIBED
OPEN END SERIES

STARRING "The FABULOUS FOLEY"

"SINGIN'EST, SELLIN'EST MAN IN ALL THE LAND"

Available for the first time to a daily radio audience . . . every fifteen minute segment of "The RED FOLEY Show" is packed with the songs, the showmanship and the personality that has kept this great artist at the very top of his field year after year.

Seen and heard by millions on his "Ozark Jubilee" over ABC radio and television networks . . . only Decca recording artist in his field ever to receive their coveted "Gold Record" . . . Selling over a

million copies of "Chattanooga Shoe Shine Boy" . . . voted one of the six all time great in the Country and Folk music field . . . all of this universal appeal and popularity . . . all of the best of the "Fabulous Foley" is found in this sensational new radio series.

You can present "The RED FOLEY Show" with pride . . . and with a sincere belief that you are offering the best transcribed radio program of its kind in America!

The RED FOLEY Show is now available 3 to 5 shows a week. For free audition disc, down-to-earth prices for your market and complete promotional materials . . . contact

RADIO ZARK
ENTERPRISES, INC.

606 ST. LOUIS ST.

• SPRINGFIELD, MO.

PHONE 2-4422

1st

in the Heart of America!

...with exclusive major-league baseball
coverage of Kansas City Athletics
American League games



the KMBC KFRM radio TEAM



BIG-LEAGUE COVERAGE—The KMBC-KFRM Team blankets the great Heart of America with a radio signal that's heard and heeded by a tremendous audience of faithful listeners. KMBC of Kansas City serves 83 counties in western Missouri and eastern Kansas. Four counties (Jackson and Clay in Missouri, Johnson and Wyandotte in Kansas) comprise the greater Kansas City metropolitan trading area, *ranked 15th nationally in retail sales!* KFRM for the State of Kansas, a bonus to KMBC, puts your selling message into the high-income homes of Kansas, 6th richest agricultural state.



OF A BIG-LEAGUE MARKET—The Heart of America market is big-league in every respect. It's big in size—it's big in population—it's big in spendable income. Agriculture, manufacturing, mining, retail and wholesale selling, transportation, oil, insurance and a multitude of other sound enterprises produce a rich vein of wealth that advertisers successfully tap for sales with the KMBC-KFRM radio Team. For time that *sells*, contact your Free & Peters Colonel for choice availabilities.



FREE & PETERS, INC.
Exclusive National Representatives

DON DAVIS, Vice President
JOHN SCHILLING, Vice President and General Manager
GEORGE HIGGINS, Vice President and Sales Manager



Primary Basic
CBS Radio

the KMBC-KFRM radio TEAM

6th Oldest CBS Affiliate

... and for Television, the Swing is to KMBC-TV—Kansas City's Most Powerful TV Station!

Another first for the KMBC-KFRM radio team. As the leading station in the Heart of America, KMBC-KFRM has been selected as the originating station of all games played by the Kansas City Athletics—to be fed play-by-play to a network of stations in Iowa, Missouri, Kansas, Arkansas and Oklahoma. The spot broadcasts will be handled by Roy and Merle Harmon. The following schedule has been set for the 1955 season—see your Free & Peters Colonel for sure-hit spot odds.

SPRING EXHIBITION GAMES

DATE	TEAM	LOCALE
Mar. 10	Pittsburgh	Fart Myers
Mar. 12	Washington	West Palm Beach
Mar. 13	Washington	West Palm Beach
Mar. 14	White Sox	West Palm Beach
Mar. 16	Detroit	Lakeland
Mar. 17	White Sox	Tampa
Mar. 18	Yankees	West Palm Beach
Mar. 19	Washington	Orlando
Mar. 20	Baltimore	Daytona Beach
Mar. 22	Brooklyn	West Palm Beach
Mar. 23	Brooklyn	Vera Beach
Mar. 24	Baltimore	West Palm Beach
Mar. 25	Baltimore	West Palm Beach
Mar. 26	Pittsburgh	Fart Myers
Mar. 27	Red Sox	Sarasota
Mar. 28	Detroit	West Palm Beach
Mar. 29	Pittsburgh	West Palm Beach
Apr. 2	Jacksonville	Jacksonville
Apr. 3	Savannah	Savannah, Ga.
Apr. 4	Columbia	Columbia, S.C.
Apr. 5	Winston-Salem	Winston-Salem
Apr. 6	Fayetteville	Fayetteville
Apr. 7	Norfolk	Norfolk, Va.
Apr. 8	Richmond	Richmond, Va.
Apr. 9	Phillies	undetermined
Apr. 10	Phillies	undetermined

HOME GAMES

Apr. 12, 13	Detroit
Apr. 18, 19	Cleveland
Apr. 22, 23, 24	Chicago
Apr. 26, 27	Boston
Apr. 28, 29*	New York
May 1, 2*	Washington
May 3, 4	Baltimore
May 24, 25, 26	Detroit
May 27, 28, 29	Cleveland
June 1, 2*	New York
June 3, 4, 5*	Boston
June 6, 7, 8, 9	Washington
June 10, 11, 12*	Baltimore
July 1, 2, 3	Detroit
July 4*	Chicago
July 5, 6, 7	Cleveland
July 14, 15	Baltimore
July 16, 17, 18	Washington
July 19, 20, 21	Boston
July 22, 23, 24*	New York
Aug. 9, 10, 11	Chicago
Aug. 12, 13, 14	Cleveland
Aug. 23, 24	Washington
Aug. 25, 26, 27	Baltimore
Aug. 28, 29	Boston
Aug. 30, 31*	New York
Sept. 2, 3, 4	Detroit
Sept. 16, 17, 18	Chicago

ROAD GAMES

Apr. 14	Chicago
Apr. 16, 17	Detroit
May 6, 7, 8*	Cleveland
May 10, 11	Baltimore
May 12, 13, 14	Boston
May 15*	New York
May 17, 18	Washington
May 20, 21, 22*	Chicago
May 30*	Detroit
June 14, 15, 16	Boston
June 17, 18, 19*	Washington
June 21, 22, 23	New York
June 24, 25, 26*	Baltimore
June 28, 29*	Cleveland
July 8, 9, 10*	Detroit
July 26, 27, 28	Washington
July 29, 30, 31*	New York
Aug. 2, 3, 4	Baltimore
Aug. 5, 6, 7	Boston
Aug. 16, 18*	Chicago
Aug. 19, 20, 21	Cleveland
Sept. 5*	Cleveland
Sept. 7, 8	New York
Sept. 9, 10	Washington
Sept. 11*	Baltimore
Sept. 13, 14	Boston
Sept. 19, 20, 21	Detroit
Sept. 23, 24, 25	Chicago

* Doubleheader
* Night games